

शङ्करविरचितः

शारदातिलकभाणः

THE BHĀṆA ŚĀRADĀTILAKA OF ŚAṆKARA

SPRING PASTIMES OF AN INDIAN GALLANT

Edited by

FABRIZIA BALDISSERA

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BHANDARKAR ORIENTAL RESEARCH INSTITUTE

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FOREWORD

I met Fabrizia BALDISSERA for the first time at the Third World Sanskrit Conference held in Paris on June 22-25, 1977. At that Conference she presented a paper on the hitherto unpublished Bhāṇa, *Śāradātilaka* by Śaṅkara. (That paper has since been published under the title "Note on the Bhāṇa *Śāradātilaka*" in *Indologica Taurinensia*, Vol. VI, 1978, pp. 41-62.) I must say that I was impressed by her competent introduction of that dramatic work. When, later, in the course of our talk, BALDISSERA expressed the wish to go to India, search for more manuscripts of the Bhāṇa, and eventually prepare a critical edition of it, I readily offered to her free use of all research facilities available at the Bhandarkar Oriental Research Institute, Poona.

Accordingly BALDISSERA came to India in 1978 and spent nearly two years in Poona working on her edition of the *Śāradātilaka*. Though I was not directly connected with her study and research in that regard, I can vouch for her conscientious efforts to make her edition as perfect as possible.

I was also glad that BALDISSERA availed herself of her fairly long stay in India to travel to different parts of the country and thereby get acquainted with different aspects of Indian life and culture. I am sure this varied experience will stand her in good stead in her future career as an interpreter of Indian literature and thought.

Since BALDISSERA had accomplished most of her editing work at the Bhandarkar Oriental Research Institute, the Institute thought it fit – and was glad – to include her edition of the *Śāradātilaka* in its Bhandarkar Oriental Series.

Bhandarkar Oriental
Research Institute,
Poona
July 25, 1980

R. N. DANDEKAR

ACKNOWLEDGEMENT

I began the study of a manuscript of the *Śāradātilaka* in the Bodleian Library as a student at Oxford under the guidance of Professor Richard GOMBRICH. I continued it as a research student in Milan with the help and advice of my supervisor Professor C. DELLA CASA who assisted me in preparing the first draft of the English translation and encouraged me to look for more manuscripts in India. In Poona the task of editing the text was greatly facilitated by the invaluable aid which I received from Professor M. V. PATWARDHAN who also checked the translation. I am also indebted to Dr. V. W. PARANJPE of the Deccan College Research Institute, Poona, who helped me revise the entire work and offered many useful suggestions. During a stay of two months in Madras I benefitted considerably from discussions with Dr. S. S. JANAKI who clarified many points of the dramatical theory on *bhāṇas* and allowed me to consult her extensive collection of published *bhāṇas*. I must, however, add that I alone am responsible for any faults in respect of the final form of the book.

Professor R. N. DANDEKAR kindly accepted this work for publication in the Bhandarkar Oriental Series and also agreed to write a foreword to it, for which I am grateful to him. I also wish to thank Mr. V. L. MANJUL, the librarian of the Bhandarkar Institute, for his kind assistance and Mr. E. R. WALVEKAR and his staff for their efficiency in seeing this work through the press.

F. B.

INTRODUCTION

THE ŚĀRADĀTILAKA AND ITS DRAMATIC FEATURES

The *Śāradātīlaka* is a late specimen of a *bhāṇa*, a monologue-play in one act performed by a single actor, the *viṭa*, who pretends to meet and converse with various characters. The *Śāradātīlaka* generally shares the characteristics of the other known *bhāṇas* and follows the prescriptions handed down in the dramaturgical textbooks. The following passages describing the *bhāṇa* are quoted from the *Nāṭya Śāstra*, the *Daśarūpa*, and the *Sāhitya-darpaṇa* (all later treatises follow these without adding any new elements).¹

“The *Bhāṇa* is to be acted by a single character, and is of two kinds : that [with one's] recounting of one's own experience and that [with one's] describing someone else's acts. [The *Bhāṇa* which is to include] somebody else's words addressed to oneself should be acted by means of replies in course of Conversations with Imaginary Persons (*ākāśabhāṣita*) in accompaniment of [suitable] movements of the limbs. The *Bhāṇa* should include characters of rogues and parasites (*viṭa*) and treat their different conditions, it is always to consist of one Act, and should include many movements which are to be acted by a rogue (*dhūrta*) or a parasite (*viṭa*).”²

1. For detailed discussion on the evolution of the theory in these three texts, see S. K. DE, *Some Aspects of Sanskrit Literature*, Calcutta, 1959, pp. 1-26, G. H. SCHOKKER, *The Pāṇinīyāśāstra of Śyāmilaka*, The Hague / Paris, 1966, Introduction, and S. S. JANAKI, “The *Bhāṇa*,” Doctoral Thesis awaiting publication, Oxford, 1970.

2. Bharata, *Nāṭya Śāstra*, ed. KEDARNATH, 2nd ed., Bombay, 1943, XVIII, 159-162, (Translation of M. GHOSH, Calcutta, 1959, XX, 107-111) :

“*ātmānubhūtaśarīrī parasaṁśrayavarṇanāvīśeṣeṣu (śas tu)*

dvi(vi)vidhāśrayo hi bhāṇo vijñeyas tv ekahāryaś ca

(Continued on the next page)

And further on :

“ The *Prahasana*, the *Vīthi*, the *Aṅka*, and the *Bhāṇa* are to have only two junctures which should be the opening (*mukha*) and the conclusion (*nirvahaṇa*) and their style should be the verbal one (*bhāratī*). ”¹

“ The *Bhāṇa* (Monologue) [is a kind of drama] in which a single clever parasite describes roguish exploits engaged in by himself or by someone else. He is to make remarks conveying information, as well as replies [to imaginary remarks], by means of Conversation with Imaginary Persons (*ākāśabhāṣita*), and indicate the Heroic and Erotic Sentiments by means of descriptions of prowess and of beauty. Generally the Eloquent Style [is employed]; the subject, which is invented [by the author] is treated in a single Act. [The *Bhāṇa* has two junctures], the Opening (*mukha*) and the Conclusion (*nirvahaṇa*) with their subdivisions, and also the ten subdivisions of the Gentle Dance (*lāśya*). ”²

(Continued from the last page)

*paravacanam ātmasaṁsthāṁ prativacanair ullarottaragrathite (taiḥ)
ākāśapuruṣakathitair aṅgavikārair abhinayai (ś caiva)
dhūrtaviśaṁprayojo nānāvastvantarātmakaś caiva
ekāṅgo bahuceṣṭaḥ satataṁ kāryo budhair bhāṇaḥ .”*

1. Bharata, *Nāṭya Śāstra*, Ed. cit., XIX, 47 (Translation, *Op. cit.*, XXI, 46) :
“ *dvīsandhis tu prahasanaṁ vīthy aṅko bhāṇa eva ca
mukhanirvahaṇe syātāṁ teṣāṁ vṛttiś ca bhāratī .”*
2. Dhanañjaya, *Daśarūpa*, ed. and translated by G. C. O. HAAS, New York, 1914, III. 53 :

*“ bhāṇas tu dhūrtacaritaṁ svānubhūtaṁ pareṇa vā
yatropavarṇayed eko nipunaḥ paṇḍito vītaḥ
sambodhanoktipratryuktī kuryād ākāśabhāṣitaiḥ
sūcayed vīraśṛṅgārau śauryasaubhāgyasaṁstavaiḥ
bhūyasa bhāratī vṛttir ekaṅkaṁ vastu kalpitam
mukhanirvahaṇe sāṅge lāśyāṅgaṇi daśāpi ca .”*

For the clarification of the mistake of attributing the ten subdivisions of the *lāśya* dance to the *bhāṇa*, see V. RAGHAVAN, *Bhoja's Śṛṅgāraprakāśa*, Madras, 1963, pp. 574 ff.

"The *Bhāṇa* is a piece in one act, consisting in a variety of incidents not progressively developed, being other than those included under the five stages of the Deed. In this an expert and learned *viṭa* must singly represent on the stage what has been experienced by himself or others. He should accost, speak, and reply, as if he were addressing one actually present (lit., by the *ākāśabhāṣita*), and suggest the Heroic and the Erotic by descriptions of heroism and beauty. The fable must be invented by the poet, and the Action (*vr̥tti*) should generally be the *Bhāratī*. This species has only two Junctures, *Mukha* and *Nirvahaṇa*, and all the ten members of the *Lāsyā*." ¹

From these texts it appears that the most salient feature of a *bhāṇa* is that it is performed by one single character who employs the dramatic device called *ākāśabhāṣita*, lit. 'speaking to the air': the actor addresses some remarks to an imaginary interlocutor whom he fictitiously encounters on a street corner and regularly closes them with the formula *kiṃ bravīṣi*, 'what are you saying?' ² This serves to mark the end of his own speech and introduces the reply of the imaginary interlocutor which always ends with *iti*, the usual word indicating quotation in Sanskrit.

The development of plot in these plays is usually very simple. In the course of a single day, from sunrise to moonrise, the *viṭa*, who is usually engaged in a mission of gallantry, strolls about the streets of a town lingering especially in the *veśavāṭa*, the prostitute

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1. Viśvanātha, *Sahityadarpaṇa*, ed. by E. ROER, Calcutta, 1851, 513.
(Translation of J. R. BALLANTYNE and P. D. MITRA, Calcutta, 1875):

"*bhāṇaḥ syād dhūrtacarito nānāvastvantarātmakāḥ
ekāṅka eka evātra nipuṇaḥ paṇḍito viṭaḥ
raṅge prakāśayet svenānubhūtam itareṇa va
sambodhanoktiptyuktiḥ kuryād akāśabhāṣitaiḥ
sūcayed vīraśṛṅgarau sauryasaubhāgyavarṇanaiḥ
tatretivṛttam ulpādayaṃ vr̥ttīḥ prāyeṇa bhāratī
mukhanirvahaṇe saṁdhiḥ lāsyāṅgāni daśāpi ca.*"

2. This is the most frequent form, but one also finds occasionally *kiṃ vadasi*, *kiṃ brūṣe*, and *katham iva*. When the *viṭa* pretends to address more than one person, the formulas may be *kiṃ vadatha* or *kiṃ brūtha*,

district, where, posing as an expert in the art of seduction, he exchanges imaginary conversations with various people whom he counsels in their love affairs or pokes fun at. On the completion of the *viṭa*'s task these plays usually end with a description of the moon.

This genre consists then in a series of separate vignettes, loosely strung together by the witty talk of the *viṭa*, and the dramatic skill of the writer lies in the ease and fluidity of the logical or poetical connections between the different scenes.

The *viṭa*, a character who also appears in non-dramatic literature,¹ is supposed to be an educated and cultured man possessing a deep understanding of the arts and respected by the citizens for his accomplishments and refinements. He is usually described as a man who, previously rich, has squandered his wealth in pleasures and in generosity toward his friends, and is now reduced to seeking the patronage of the affluent *nāgarakas* lit. citizens, but here the connotation is that of *bon vivants*. In the *bhāṇas* of the *Caturbhāṇī*,² the oldest and most interesting works of this type, the *viṭa* appears as an old man who gives amatory advice to young people, while in the more recent

1. Cf. J. GONDA, "Zur Frage nach dem Ursprung und Wesen des Indischen Dramas" *Acta Orientalia*, XIX, Leiden, 1943, p.408, and G. H. SCHOKKER, *Op. cit.*, Introduction.

2. *Caturbhāṇī* ed. princeps, by M. RAMAKRISHNAKAVI and S. K. RAMANATHA SASTRI, Trichur, 1922.

Caturbhāṇī ed. secunda, by MOTICHANDRA and V. S. AGRAWAL, Bombay, 1959.

Caturbhāṇī, English translation by M. GHOSH, Calcutta, 1975.

Separate editions and translations :

Iśvaradatta, *Dhūrtaviṭasaṃvāda*, English translation by S. S. JANAKI, "The Bhāṇa", *Op. cit.*

Vararuci, *Ubhayaḥbhīṣārīka*, ed. and translated by T. VENKATACHARYA and A. K. WARDER, Madras, 1967.

Vararuci, *Ubhayaḥbhīṣārīka*, English translation by A. and B. G. RAO, New Delhi, 1979.

Śūdraka, *Padmaṣṭrakāśikā*, ed. and translated by J. R. A. LOMAN, Amsterdam, 1956.

Śyāmilaka, *Padatāḍīlaka*, ed. cit. and translation, *ibidem*, 1976.

ones he is often a young man himself and the protagonist of his own affairs.

The theorists do not give exact prescriptions for the plots of such plays but speak only of *nānāvastvantarātmaka*, a variety of incidents, *bahuceṣṭa*, many movements, and *vastu kalpitam*, imaginary incidents. While in the oldest plays the pretext for the *viṭa*'s tour about town was the performance of his services for his friends or patrons, such as the pacification of two quarrelling lovers, the investigation of a girl's feelings, the settlement of some complicated question of erotics, or the conveyance of a love message, the recent *bhāṇas* are often conspicuous for a complete absence of plot. Thus in the *Śāradātilaka* the *viṭa* called Rasikaśekhara, the crest of connoisseurs, has no special task, and his leisurely promenade in Kolāhalapura is an end in itself. In this context the theorists' prescriptions that a *bhāṇa* should have two *sandhis*, i. e. the *mukha*, opening, in which the purpose of the dramatic action is stated, and the *nirvahaṇa*, conclusion, in which the dramatic action is concluded, seem to have been forgotten, as the *mukha* does not state a particular purpose that could find its accomplishment in the *nirvahaṇa*.

STRUCTURAL ASPECTS

The *Śāradātilaka* generally respects the conventions of the *ākāśabhāṣita*,¹ but shows some signs of confusion which point to a late development in the tradition when the structural principles of the composition were not always strictly maintained.

The identity of the *sūtradhāra*, stage director, with the *viṭa* in the prologue of *bhāṇas* is subject to debate and no solution has yet been reached.² In the *Śāradātilaka* the *sūtradhāra* is mentioned in the first stage direction and it would seem that he and the *viṭa* Rasikaśekhara are two distinct people. The *ākāśabhāṣita* first occurs when the *sūtradhāra* asks the public which play he

1. A stage direction after v. 170 mentions expressly this convention, *ākāśa karṇam dattoṣa*.

2. Cf. for discussion S. K. DE, *Op. cit.*, p. 8.

should stage (prose pass. after v. 5), and then again when he addresses the *naṭī* (actress who, according to theatrical convention, is supposed to be the wife of the *sūtradhāra* and usually sings an introductory song) and his actors. Here arises a structural problem, in that he addresses a plurality of actors, *kuśilavāḥ*, perhaps the members of his troupe, but he should know that the *bhāṇa* is to be performed by a single person. It could be that this is simply an error, but it is likewise possible that the fiction of a plurality of characters is here introduced earlier than in other *bhāṇas*.

Before the stage direction that indicates the entrance of the *viṭa*, the dancer Candrarekhā is described, and after the *viṭa* has made his appearance, another stage direction refers to him as *nirvarṇya candrarekhām*, looking closely at Candrarekhā. It is not clear whether the girl is actually on stage or whether the *viṭa* is only mimicing her dance. The stage direction which follows, *svagatam*, to himself, is also ambiguous, for it might either mean that the *viṭa*, by the use of a particular gesture,¹ mimics the imaginary presence of the dancer on stage and pretends to speak aside so that she cannot hear him, or again it might point to the actual presence of the dancer on stage.

The strangest stage directions occur in a few cases where the pretended interlocutor is indicated in the text within two *daṇḍas* just after the formula *kiṃ bravīṣi* of the *viṭa*. The first stage direction of this kind refers to the King, the second character with whom the *viṭa* pretends to speak. But as the pretended King's speech then ends by *iti*, the usual word of the *ākāśabhāṣita* apparatus, it is clear that his presence is only fictitious. The possibility of confusion is still greater when two interlocutors are in conversation with the *viṭa*. In two instances in the quarrel between a

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1. An important part of *abhinaya*, mimicry, consists in the *mudrās*, stylized hand gestures used in dance and drama to indicate both concrete and abstract things. The actual *mudrā* conventionally used to indicate that a character pretends to speak aside is called *tripaṭaka*, three-pointed flag, a gesture still employed with the same meaning in classical dance.

śaiva and a *vaiṣṇava* (prose after v. 64) the scribes differentiate the speakers by enclosing their names within *daṇḍas*. This usage is not constantly maintained though, even in this scene, as in the subsequent lines all the manuscripts erroneously bring part of the words spoken by the *viṭa* into *daṇḍas* as if it were a stage direction.¹

In this *bhāṇa* the stage directions are rather different from the ones of the older works in that they are much more frequent, more detailed, and mark all the changes of action. At times they seem to have been given carelessly: on two occurrences (prose before v. 69 and before v. 84) the direction *utthāya*, getting up, is not preceded by any indication that the character was sitting. Likewise the formula *kiṃ braviṣi* is treated in a peculiar way in the *Śāradātilaka*. Often this phrase does not appear by itself, but is qualified by one or two adverbs or even by a clause which describes the attitude or action of the pretended interlocutor, e. g., *hastena hastam āsphālya cāṭṭahāsam kiṃ braviṣi* What are you saying, clapping one hand against the other and laughing loudly? (prose after v. 32). Another structural peculiarity of the *Śāradātilaka* is the *bharatavākya*, the final benediction; while this is usually just a single verse, here it consists of three verses (vv. 198–200).

The theorists do not specify the unit of time for *bhāṇas*. The action, to the extent the term can be applied to such plays, generally takes place between the sunrise and moonrise of a single day.² In the *Śāradātilaka* there are descriptions of sunrise and of midday (vv. 15–18 and 21–24; vv. 113–116), but as the last temporal reference is to *sāyantanopāntasamaya*, the time of sunset (prose after v. 155), and lacks any mention of the moon, the play would seem to end prematurely in the evening. Most of the exchanges between the *viṭa* and the women he

1. See *infra*, note 3, p. 55.

2. The *Śrīrāmajanya*, a Bengali *bhāṇa* of the end of the XIXth century by Taracana Tarkaratna, describes 12 days of celebrations. (Cf. S. S. JANAKI, "Le più recenti composizioni teatrali di tipo Bhāṇa", in *Atti della Accademia delle Scienze*, Torino, 1973, p. 460).

propositions end with the request or the promise that he will be with them at night. Thus the entire play seems to be a preparation of the night's pleasures.

The *Śāradātilaka* begins with three verses which praise and ask the protection of Śiva, Āmbā, Viṣṇu, and Lakṣmī, followed by the usual stage direction *nāndyante sūtradhāraḥ*....¹

Normally in *bhāṇas* the *sūtradhāra* begins by describing the season and the early morning, leaving the *viṭa* to describe the location (the town or the *veśavāṭa*, the prostitute district). Here the *sūtradhāra* immediately offers a long description of the town of Kolāhalapura as a *raṅgaprasādana*, praise of the audience, with only a passing allusion to the spring season and a slight reference to the festival of Love (prose after v. 4).

The *prarocanā*, or introduction of the play and its author, is delineated in *ākāśabhāṣita* by the public itself. The *sūtradhāra* then recites the *prastāvanā*, prologue, and the *pravṛttaka*, introduction of the actors (vv. 9-11), adding other references to spring time and love, the main themes of the play. Finally, he introduces the dancer Candrarekhā and the *viṭa* Rasikaśekhara.

It is the *viṭa* then who describes dawn and spring (vv. 15-18 and 21-24; vv. 25-27, and prose after v. 42 and after v. 119), the latter portrayed as instigator of love; the whole play is charged with the mood of spring, which excites amorousness, playfulness, and even belligerence in animals and people. The first person whom the *viṭa* meets is called Vasantaśekhara, the

1. It is still debated whether such verses are a new development or a remnant from the ancient ritual of the *pūrraraṅga* (in which case it would seem that here parts of the *nāndī* and of the *raṅgadoṅga* have merged). In the Malayalam manuscripts of the *Pādatāḍitaka* (cf. G. H. SCHOKKER, *Op. cit.*, pp. 61-64) this stage direction comes at the very beginning of the text, and thus it would seem that the *nāndī* was not written by the author of the play, but that it was either a set verse traditionally handed down for any drama, or that the *sūtradhāra* invented a new verse every time he had to stage a new play. For an assessment of the problem cf. G. K. BHAT, *Bharatanāṭyamañjarī*, Poona, 1975, pp. LIV-LXXIV.

crest of spring. In the course of their conversation he puns on new spring sprouts and amorous young gallants. The last description of spring ends with a hint at separated lovers, and with an agile shift of subject within the same theme the *viṭa*, on hearing the notes of a cuckoo, is reminded of a beloved and tells the longest of the four stories which appear in the composition to break the monotony of the set scheme of answers and replies. Such instances, where the resonance of a previous theme suggests and lingers on in a different situation, are quite rare in this as in other modern *bhāṇas*. More often the contiguous scenes and situations bear no reference to each other, and it is as if the *viṭa*'s thoughts dwelt entirely on the scenes and people he momentarily meets as he turns street corners.

As a late example of the genre, the *Śāradātilaka* offers only a few original actions and characters, while the rest might be said to be in imitation of the previous literary tradition. The descriptions of the *ballaviś*, milkmaids, churning curds, (v. 19), a *prapālikā*, water stand woman who offers water to the travellers (v. 172), a *rajaka*, washerman (v. 101), and a *puṣpiṇī*, flower seller (prose after v. 187) are not found in any of the previously published *bhāṇas*. Although kings and princesses are rarely met in *bhāṇas*,¹ here the *viṭa* seems to be quite familiar with the King (vv. 36 ff.) whom he meets as the latter returns from a hunting party with his retinue. Furthermore, the long love story which he recalls on hearing the cuckoo (vv. 121-140) indicates that he was once in love with a princess, *rājakumārī*.

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1. The anonymous *Viṭanidrā* mentions King Ramavarman of Cochin and a prince Moraṭa (see K. KUNJUNNI RAJA, "Vitanidrā, Oldest South Indian Bhāṇa", in *Sanskrita Ranga Annual VI, Special Felicitation Volume in Honour of Dr. V. Raghavan*, Madras, 1972, pp. 153-154 and 157-162). The *Viṭarājaviṭaya* describes a *svayaṃvara* attended by kings of sixteen states, the *Śrīrāmajanya* describes twelve days of celebrations for the birth of Rāma, son of the King of Benares, and the *Rasasādana* describes the arrival of the King of Cranganore (Cf. S. S. JANAKI, "Le più recenti composizioni teatrali di tipo Bhāṇa", *Op. cit.*, pp. 460, 467, and 485). A King Bhadrasena is described in Kocchuni Bhupalalaka's *Anaṅgajīvanabhāṇa*, ed. by K. RAGHAVAN PILLAI, Manuscript Library, Trivandrum, 1960.

Recent *bhāṇas*, including the *Śāradātīlaka*,¹ have been criticized for their relative lack of the spontaneous humour² which was characteristic of the *Caturbhāṇī*. It has rightly been said that this is mainly due to a shift in emphasis from the comic to the erotic and to the feeble production of new themes, as the later plays became literary exercises of verbal brilliance rather than tongue-in-cheek portrayals of a particular society. Another reason suggests itself. In the later plays, including this *bhāṇa*, the *viṭa* is not simply the witness but very often the protagonist of the adventures described; since it is more difficult to engage in self-humour than to poke fun at others, some comic elements were perhaps lost by the fact that the *viṭa* himself became the protagonist.

The older *bhāṇas*, with their elaborate and perfect style, date from a period when Sanskrit was spoken in refined circles in a more fluent and natural way than in later times. They therefore excell in the vividness and clarity of their portraits of those ideal types which had been more recently conceived and developed as artistic models (the *nāgarakas* described in them were not very different from those mentioned in the *Kāvyaadarśa* or in the *Kāmasūtra*).

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1. WILSON described the *Śāradātīlaka* for the first time; after praising a few verses, he says: "Except for a few such insignificant attempts, there is little wit or satire in the composition, and still less poetry, beyond that which is merely mechanical. The style is highly laboured and involved, abounds with verbal jingle, and is not unfrequently encumbered with rhymes" (H. H. WILSON, *Hindu Theatre*, London, 1927, Vol. II, p. 386). KEITH's comment is very similar, and is mainly concerned with language: "... absurd amount of attention paid .. to the piling up of similar sounds in a line, *paronomasia*." (A. B. KEITH, *Catalogue of Sanskrit Manuscripts in the Bodleian Library*, Oxford, 1909). For the importance of judging Sanskrit literature according to Indian aesthetic theory, cf. D. H. INGALLS, *The Subhāṣitaratnaḥṣa*, translation, Harvard Oriental Series, n. 44, Cambridge, Mass., 1965, pp. 49-53, and E. GEROW, *A Glossary of Indian Figures of Speech*, The Hague / Paris, 1971, pp. 70-71.
 2. On the monotony of recent *bhāṇas*, see A. B. KEITH, *The Sanskrit Drama*, Oxford 1924, pp. 263-264, S. K. DE, *Op. cit.*, pp. 1-26, and S. S. JANAKI, "Le più recenti...", *Op. cit.*, p. 459.

Another important difference may be noted. The authors of the earlier plays were poets who usually lived in the sophisticated atmosphere of a royal court and probably had other poets for their audience. In contrast, the writers of the recent *bhāṇas* were often pandits who viewed love affairs in a sterile and sometimes moralizing, humourless manner, often writing for popular temples' festivals. As a result of this last development the new authors had to please a vastly heterogeneous audience that often did not understand Sanskrit. These people were more attentive to the mimicry and funny verbal jingle of the long sentences of the *viṭa* than to the elegance of his constructions; an erotic allusion, however vulgar, could be appreciated far better than subtle *argutiae*.

The language of the poet certainly underwent some changes under this new constraint: literary sophistication and poetic images were confined to a few verses and a few highly elaborate descriptions in prose, while the fictitious dialogues assumed a coarse allure, with colourful insults and obscene allusions, and the two parts often formed quite a contrast.

STYLE

THE *BHĀṆA* AS A LITERARY GENRE

In the *Śāradātilaka* the *viṭa* generally describes his imaginary interlocutor in verse or in prose before starting to address him or her. In the actual representation of the play he would probably accompany his reported speeches with appropriate gestures and modulations in his voice in accordance with the characters he is presenting. Nevertheless, such devices in themselves, even in the hands of an expert mimic, would prove insufficient for conveying with precision the unique traits of the many people portrayed here in lively social intercourse. Although the depiction of character and action is, of course, stylized, it is none the less richly detailed. Therefore, in the dramatic performance the text held greater importance than the spectacle, and episodes were mainly presented either by the words of pretended

dialogues or by the long narrations of off-stage events spoken by the *viṭa* or one of his imaginary counterparts. If these dramatic constraints are kept in mind, we can more clearly understand the stylistic peculiarities of this drama, which bears great resemblance to *kāvya*, lyric poetry, and *kathā*, story.

As a drama the *Śāradātilaka* is characterized by the presence of a single mood, *rasa*, which, in the concomitance of minor moods, is developed throughout the composition. In contrast to older *bhāṇas* where this dominant *rasa* was regularly the comic, *hāsyarasa*, the *Śāradātilaka* principally suggests the amorous mood, *śṛṅgārarasa*. *Hāsyarasa* figures only secondarily, although it permeates much of the work and is often found together with *śṛṅgārarasa*. Other moods are also combined with *śṛṅgārarasa*. For instance, *karuṇarasa*, the compassionate mood, arises from the description of the lovers pining in separation (vv. 121-135), while *vīrarasa*, the heroic mood, is suggested in the description of the soldiers fighting for a courtesan (vv. 166-167).

But the *Śāradātilaka* differs from other dramatic works in that it presents no central story. Rather, each episode is complete in itself, and apart from the presence on stage of the *viṭa* it is only the amorous mood, constantly recreated in a variety of unrelated scenes, which gives the play its artistic unity.

This stylistic peculiarity recalls *kāvya*, stanzaic composition, where the story is never central but constitutes only a frame in which free standing verses are arranged. Here the imaginary promenade of the *viṭa* performs a parallel function: the simple fiction of traversed space along the streets of Kolāhalapura creates an illusion of time, a single day, which is filled by autonomous episodes. These in turn provide a context for the single verses which both express and suggest the figures of speech prescribed for *kāvya* by the writers of *alaṃkāraśāstra*, poetic theory. Likewise they serve to frame the prose narrations which are as carefully designed with similes, puns, and alliterations as passages from *kathā* or *ākhyāyikā*, but serve no more to unify the work than do the verses.

VERSES

The 200 stanzas of the *Śāradātilaka* exemplify many of the poetical conventions, *kavisamayās*, typical of Sanskrit poetry and illustrate traditional figures of speech, *alaṅkāras*, based on both meaning, *artha*, and sound, *śabda*. The stanzas frequently succeed in suggesting a meaning other than the one explicitly stated by means of what the writers on suggestion call *vastudhvani*, suggestion of a fact.

A device used both in *kāvya* and in drama to multiply the meaning of single stanzas is the pun, *śleṣa*. It is usually found in those images which are most conventional and in descriptive verses, but in a few instances the bivalent power of words suggests a second dimension of context through *vastudhvani*, as in v. 76 where pearls pun with cold people and so lose their attraction, or in v. 157 where the depiction of the lotus, the mango tree, and the bee suggests a sapless husband, a lusty lover, and flighty wife, and conveys an invitation to commit adultery. V. 158 with the prose immediately following employs *vastudhvani* in a way that furthers the action, thereby providing the only instance in the entire play where the speech of one character is psychologically interpreted by another character who then acts accordingly.

The most frequently used figure of speech is the simile, *upamā*, which occurs in several varieties. For instance, the *saṁśayopamā*, simile expressing a doubt, is found in the series of questions in v. 16. Cases of *utprekṣā*, poetical fancy, are found in v. 47 and v. 59.

Actual metaphors are likewise expressed and suggested throughout the work as in the closely knit set of images of vv. 88-89, which displays an entire collection of the poetical conventions commonly employed by Sanskrit poets in the description of female bodies.

There are cases of *rasadhvani*, suggestion of a mood, both in descriptive and non-descriptive verses as for instance in v. 21,

where two images produce two opposing moods : just before sunrise the east puts rouge on her face, revealing that she is the sun's mistress, excited at his arrival, and thus creating a mood of *sambhogaśṛṅgāra*, love in enjoyment; on the other hand, the setting of the moon is described with the verb *pravasati*, which suggests departure on a long voyage, and since the moon is leaving the night, his lover, this word evokes a mood of *vipralambhaśṛṅgāra*, love in separation.

Occasionally maxims are quoted to establish indirectly a statement made in a verse, as if confirming it, through the figure known as *arthāntaranyāsa*, substantiation, as in vv. 8, 21, 24, 77, 85, and 90.

Other figures which are used to emphasize a meaning by expressing a contrast are *virodhābhāsa*, contradiction, as in v. 124 where the pain of the body is caused by the Bodiless One, *viśeṣokti*, where the prerequisite causes are present, but the desired effect fails to occur, as in v. 132 where all the cooling remedies cannot cure the lovelorn princess, and *vinokti*, where the word "without" is employed to deprive something of its qualities, thereby showing how unique and essential they are to its true nature, as in v. 134, where the princess does not shine without her beloved.

The principal figure of speech dealing with sound is *anuprāsa*, alliteration. It is found in various patterns in most of the descriptive stanzas, as for instance in the mere repetition of clusters of nasalized consonants (v. 26 and v. 28), or in the repetition of segments consisting in more than one sound (vv. 35, 178, and 184), where it assumes the form of an internal rhyme.

PROSE PASSAGES

Prose passages in the *Śāradātilaka* are either dialogues, descriptions recited by the *viṭa*, or stories narrated either by him or by one of his interlocutors.

DIALOGUES

The imaginary dialogues are usually carried out in a bantering tone in short and pointed sentences. They are rich in proverbs, mythological allusions, and colourful colloquial expressions, and make frequent use of puns for comic effects and of suggestive speech, usually with erotic connotations, as in prose after v. 173. Usually the longer dialogues are interspersed with verses that the interlocutors address to each other, and some are interrupted by a long tale.

In the long blistering exchange between the *viṭa* and an old madam both sides utter insults and violent threats (prose after v. 71, continued after vv. 72-73).

In the exchange between the *viṭa* and a prostitute who is tying a knot on her bodice there are several puns on the notion of "imprisonment" and also a few quibbling uses of mythological images all associated with Śiva. One of the god's epithets recalls the myth of the churning of the Ocean, another alludes to his carrying snakes for ornaments, and a third to his two wives, Pārvatī and Gaṅgā.

In the piqued conversation between the *viṭa* and Mañjubhā-*ṣiṇī* (prose after v. 93) the latter at first jokingly refuses to reveal the name of a new prostitute but later tells him her whole story. Almost immediately afterwards (prose after v. 96) the *viṭa* banters with this new prostitute about the vows broken by brahmins.

Another dialogue shows the *viṭa* as he tries to seduce a brahmin *prapālīkā*, water stand woman (prose after v. 172). The woman asks him to speak in a low voice, *svalpam*, also meaning "in a suggestive manner", and immediately he complies with remarks about her pitchers and his thirst, obviously suggesting her breasts and his sexual desire.

Lastly the *viṭa* grasps the hand of a woman and addresses a verse to her (v. 181). The two start quarreling when she refuses him and asserts her fidelity to her new rich temporary husband whom the *viṭa* ridicules for his cowardice.

LONG PROSE DESCRIPTIONS

Descriptions in prose or verse constitute the greater part of this work, and it is especially in the prose passages that the poet chooses to display his literary skill. He builds extremely long and involved compounds, carefully incorporating various figures of speech, including puns, similes, hyperboles, and alliterations, with a frequent display of rare words.

Starting with the *sūtradhāra*'s description of Kolāhalapura (prose after v. 4) that extends over twelve printed lines and contains six long compounds full of alliterations, Śaṅkara weaves a texture of six long prose descriptions in which his fantasy produces the most complicated imagery embedded in long and alliterating compounds.

After the town is described, the mountain where it is located is likened to a beautiful young lover through thirteen similes (prose after v. 28) in a prose section full of long compounds and various types of alliteration. In the sixth simile the succession of *l* s in the words "samullolakallolini" offers an instance of *lalitānu-prāsa*, and is preceded by a series of words all starting with *sam*°, and followed by a series of words all starting with *ni*°.

The next description compares Kolāhalapura to the various towns of the gods (prose after v. 31) in no less than thirteen similes, rich in puns and alliteration. Within the second simile a pun suggests an *utprekṣā*, poetical fancy, where *tejovatīva* means not only "like the town of Agni", but also "as if it were invested with fire".

Another interesting passage describes a spring garden, *vasantavāṭikā* (prose after v. 42), in compounds exceeding four printed lines in length, where thirty-one conventional and newly invented images of whiteness follow each other in alliterated succession.

In a subsequent description the hot day is compared in eight similes to an exhausted traveller (prose after v. 115).

The last long description in prose likens a group of young women to the six seasons (prose after v. 119) and employs *upamā*, *utprekṣā*, *śleṣa*, and *anuprāsa*.

In all these passages the compounds frequently repeat the same word conveying different meanings, and often the relation each member of the compound bears to the rest is not immediately evident.

It is interesting to note that in two cases sections of these descriptive passages repeat themselves verbatim. This is particularly striking when the repeated words introduce a passage, thereby making the parallelism most evident. The first compound of the prose passage which describes Kolāhalapura (prose after v. 4) begins: *viśṇikhalavirājamāna*, while the compound which describes the site of the town (prose after v. 28) starts: *viśṇikhalaviharamāṇa*°.

Furthermore two descriptions present the same image, namely, the singing of birds; but while the first likens their tunes to moans of pleasure, *ramaṇīyaratikūjita*, the second likens them to helpless crying, *dīnālāpa*. The sequence describing the birds' habitat and their tunes is very similar in both passages: °*tarukoṭarakuṭīrakūjaddvijakulakalarava* (prose after v. 28), and *tarukoṭīkūjaddvijakulavikalavirāva* (prose after v. 115).

AN ADMONITION IN PROSE

One prose passage shows a particular type of alliteration that recalls the stanzaic figure called *antayamaka*, or *pādāntayamaka* where the alliterating letters are found at the end of a *pāda*. Here they occur at the end of each phrase in the series of instructions given by a madam to her daughter and reported by the *viṣa* to his friend (prose after v. 162).

INDEPENDENT STORIES

Of the main four stories narrated in the *Śāradātīlaka*, two present a mixture of verse and prose, while two are entirely in prose. But even in those stories where prose is mixed with

poetry, it is the former which vigorously develops the action. Language and constructions are simpler and more direct than in the descriptive passages, compounds are less frequent and much shorter, and alliteration occurs only occasionally. The point of interest obviously lies in the plot and not so much in the form which presents it.

The first story is told by Mañjubhāṣiṇī (prose after v. 93) at the request of the *viṭa* who wants to learn about a new woman. Mañjubhāṣiṇī tells him that she is brahmin who has become a prostitute because her husband has often betrayed her and even made love to a courtesan in a temple. This story refers to someone who is actually present, and thus is not used as a typical intermezzo completely detached from the rest. When Mañjubhāṣiṇī finishes, the *viṭa* immediately launches into a defence of young women trapped in their in-laws' homes, and asks the new prostitute for an appointment. The whole story is told very briefly and sarcastically, almost entirely in prose, without any particular embellishment.

The next story, in verse and prose (vv. 121-140), is told by Rasikaśekhara and recounts his adventure with the princess. The prose passage (after v. 135) narrates the dramatic flight of the princess from the harem: she is literally picked up by her friend and go-between, a flying fairy, and carried to the palace of her beloved. This passage is very animated and is made up entirely of short words. It contains a single simile in which the young princess burns with love fever like a garland of flowers exposed to the first rays of the sun, and it introduces a *yakṣiṇī*, the only *deus ex machina* of the composition.

Later Anaṅgaśekhara, a friend of the *viṭa*, recounts his adventure with a married woman. Here too the prose is concerned with the plot, although two verses (vv. 157-158) employ suggestion in a way that furthers the action. In v. 158 the woman says explicitly that her husband is sleeping with her rival wife, and in the prose Anaṅgaśekhara concludes that she is suffering. Thus, he feels that he will be well received, and so he jumps over the

wall to meet her. The passage starts with a long compound full of alliteration, ultimately breaking into smaller units.

The longest story in prose and one of the funniest episodes in the play is told by another friend, Kalāśekhara, in reply to a question of the *viṭa* about a woman who accompanies him. One night a *tridaṇḍī* ascetic, who has been put in very high spirits by an excellent meal (which, as an ascetic, he should have refused), disguises himself and enters the bed chamber of a courtesan. Then an important customer arrives. As the ascetic fears a confrontation, the courtesan disguises him as a statue and places an oil lamp on his head. He tries to remain motionless, but when the hot oil drips down his face he cries with pain. This of course betrays him, and he runs out frantically to the street where he meets Kalāśekhara. The irony of the episode is clearly seen in two pairs of opposing images. The ascetic, emboldened by his illicit meal, carefully wipes off his sectarian marks with his own saliva and later, struck with fear, receives new ones from the courtesan. In the latter scene he trembles like a deer, but in the street he assumes the frightening aspect of a *piśāca*, a goblin, because of the lamp still burning on his head.

CASES OF *ĀŚĪLA*

Both in prose and in verse the *Śāradātilaka* often employs coarse language. This serves the double purpose of effectively depicting certain characters and the actions they perform, (cf. the colourful slanderings of the old procuress, prose after v. 71), and of amusing the sort of public which attended these later *bhāṇas*.

Vulgarity, called *āśīla*, was considered a stylistic fault by the writers of *alaṃkāraśāstra*. Mammaṭa, for instance, in his *Kāvya-prakāśa*,¹ defines *āśīla* as consisting of three types, *vṛīḍā*, "vulgarity caused by obscenity," *jugupsā*, "vulgarity caused by disgust," and *amaṅgala*, "vulgarity caused by inauspiciousness." Words referring to sexual intercourse, to bodily excretions, and to in-

1. Mammaṭa, *Kāvya-prakāśa*, ed. by SIR GANGANATHA JHA, Benares, 1967, pp. 173 and 188.

auspicious occasions, such as death, are not to be used in *kāvya*. To avoid such faults poets should use conventional euphemisms.

The *Śāradātīlaka* often makes use of euphemisms, especially to indicate certain parts of the body as for instance the permitted expression *ūrumūla*, the root of the thighs, to indicate the genitals in v. 136. Sometimes though it employs words specifically prohibited by the theorists, such as *kaṭī*, buttocks, (v. 103), mentioned as an example of a vulgar word by Mammaṭa (*Kāvya-prakāśa*, v. 156).

The *Śāradātīlaka* offers cases of all three kinds of *aślīla*: instances of *vrīḍāślīla* include the words *muṣka*, scrotum, in v. 82, and *aṇḍakoṣa*, with the same meaning, though slightly more euphemistic, in v. 84. An instance of *jugupsāślīla* is found in the collection of disgusting things, i. e. a female servant with a venereal disease, food pierced with worms, and dog's faeces, in v. 177. *Amaṅgalāślīla* may be noted in v. 86 ff., where a brahmin compares love making to a *śrāddha*. Here the poet seems to have chosen the vulgarity very deliberately to ridicule the baseness of his characters. The stage direction that qualifies the *viṣa*'s speech after v. 86 is specifically *sajugupsam*, "with disgust."

Although the frequent references to menstruation are always conveyed through floral imagery, still they would be considered in bad taste by Indian literary standards. One can easily understand this by recalling the ritual impurity and the restrictions that surround menstruation in Hindu society. Such passages well illustrate the deliberately shocking attitude in sexual matters the poet attributes to his gallants. A menstruating woman is not simply freed from stigma, but is treated with special appreciation and compared to a flower in spring.

MOTIFS FROM THE *KĀMASŪTRA*

As the whole atmosphere of the *bhāṇa* is erotic, it is quite natural that many scenes resemble the descriptions found in the *Kāmasūtra*.¹

1, Vātsyāyana, *Kāmasūtra*, ed. by GANGA VISNU SHRIKRISNDASA, Bombay, 1934.

The gallants who pass their time at animal fights between cocks (v. 104), rams (v. 170), and elephants (v. 178), and follow the general practice of frequent intercourse with women, are true to the ideal *nāgaraka* depicted in the *Kāmasūtra*, I, iv. The descriptions of various prostitutes and the passage on their education (prose after v. 162) recall Book VI, and all the descriptions of actual love-making bring to mind Book II, i and ii. Specifically the frequent mention of *viparītarata* or *śuratavyatikrama*, the so-called "inverted intercourse" or *puruṣāyita*, where the woman is said to play the part of the man, is hinted at in v. 14 and clearly stated in v. 51, vv. 91-92, and v. 137, and recalls Book II, vii. The latter verse is an instance of *vyājastuti*, praise under the garb of censure since the gallants enjoy this particular way of making love, although it is traditionally considered undignified.

Other passages in the *Śāradātilaka* that resemble descriptions found in the *Kāmasūtra* are these: the various sounds made by striking during love (*Śāradātilaka* v. 138, *Kāmasūtra* Book II), the description of prostitutes returning home with their clothes sticking to their fresh nail wounds (*Śāradātilaka* v. 20, *Kāmasūtra*, Book II, iv), and the mention of love potions (*Śāradātilaka* v. 162, *Kāmasūtra*, Book VII).

IMITATION OF CLASSICAL LITERATURE

Various themes, motifs, and ways of presenting them resemble very closely passages and verses from Classical Sanskrit literature. The *Śākuntala*¹ provides the majority of these images, but there are also clear echoes of the *Ṛtusamhāra*² the *Ratnāvalī*,³ the *Kādambarī*,⁴ the *Vikramorvaśī*,⁵ the *Gītagovinda*,⁶ the *Mṛcchakaṭikā*⁷ and

1. Kālidāsa, *Śākuntala*, ed. by M. R. KALE, Bombay, 1898, 10th ed., Delhi, 1969.
2. Kālidāsa, *Ṛtusamhāra*, ed. by S. G. GAJENDRAGADKAR, Poona, 1916.
3. Harṣa, *Ratnāvalī*, ed. by M. R. KALE, Bombay, 1921.
4. Bāṇa, *Kādambarī*, ed. by P. V. KANE, Bombay, 1920.
5. Kālidāsa, *Vikramorvaśīya*, ed. by S. P. PANDIT and B. R. ARTE, Bombay Sanskrit Series, n. XVI, Bombay, 1901.
6. Jayadeva, *Gītagovinda*, ed. by B. STOLER MILLER, Delhi, 1977.
7. Śūdraka, *Mṛcchakaṭikā*, ed. by R. D. KARMARKAR, Poona, 1937.

the verses quoted in the *Dhvanyāloka*.¹

In v. 21 the image of the rising sun and the setting moon, which connotes that the happiness of one is the sorrow of another, is similar to an image found in *Śākuntala*, Act IV, v. 2. The words of Anaṅgaśekhara about the hunting expedition in v. 33 and the following prose passage recall similar words spoken by the *vidūṣaka* at the beginning of Act II. The action of surrounding, or fencing off, the forest expressed in the prose passage after v. 34 is another echo of the same speech. After v. 47, the thoughts of the *viṭa* about the future lot of a young woman recall the verse spoken by the King in Act II, v. 10. The image of the lotus born from the mud in v. 74 is very similar to that of Act I, v. 18. A reflection on the sadness of having to lean on a staff in v. 83 is similar to the one found in Act V, v. 3. The pining in separation of the *viṭa*, described in vv. 121-126, resembles the laments of the King in Act III, vv. 3-4, while the sufferings of the princess in vv. 127-132 recall the description of love-lorn Śakuntalā in Act III, v. 7 and the prose passage immediately following.

In v. 157 the image of the mango, the lotus, and the bee, together with the suggestion it conveys recalls the song sung off-stage by Haṃsapadikā, in Act V, v. 1.

The images of whiteness in the description of the spring garden in the prose passage following v. 42 resemble the collection of white autumnal objects found in the *Ṛtusamhāra* Canto III, v. 2. Likewise, the description of the steam evaporating from the pools found in the prose passage after v. 115 recalls a similar one in Canto I, v. 22. The comparison of a group of women to the six seasons in the prose passage after v. 119 contains details drawn from all six cantos. Finally, the image of the breezes produced by water-drenched fans of v. 132 recalls the fragrant breezes from sandalwood fans drenched with water of Canto I, v. 8.

1. Ānandavardhana, *Dhvanyāloka*, ed. with the *Locanā* of Abhinavagupta and the *Balāpriya* of Rāmaṣaraka, Haridas Sanskrit Series, n. 135, Benares, 1940.

The idea conveyed in v. 9, that the presence of good prerequisites cannot fail to bring about success, is found in similar circumstances in the *Ratnāvalī*, v. 5.

The pun on *mukta* and the mention of the wives of the enemy in v. 40 recall a similar image in the *Kādambarī*, v. 21.

The sufferings of the lovelorn *viṭa* and the princess resemble passages found in works other than the *Śākuntala*. Verses 121–135 recall both the discomfort of the King in Act III, v. 10 of the *Vikramorvaśīya* as well as the scene which depicts Rādhā in separation in the *Gītāgovinda* II, v. 20, and III, vv. 2–4.

The episode of the *tridaṇḍī* ascetic disguised as a statue in the prose passage after v. 169 recalls the similar predicament of the debtor Mathura in the *Mṛcchakaṭikā*, Act II.

SIMILARITY WITH OTHER RECENT *BHĀNAS*

The *Śāradātilaka* shares many common episodes and scenes with other recent *bhāṇas* and, like them, was written on the occasion of a particular festival. Such typical scenes include the many animal fights, namely, between cocks (v. 104), rams (v. 170), elephants (v. 178), and between a monkey and a snake (v. 107), the performances of the snake charmer (v. 105, v. 111), the jugglers (vv. 182–183), and the wrestlers (v. 184), the duel with swords for the sake of a prostitute (vv. 166–167), the elephant that runs amok (vv. 179–180), the description of women from different regions (vv. 141–152), and the games of dice (v. 169) and ball (v. 103) etc. The *bhāṇas* most similar to the *Śāradātilaka* are the *Vasantatilaka*,¹ written in the fifteenth century, and the *Śṛṅgāratilaka*,² written in the seventeenth. The former is apparently the first *bhāṇa* to present an instance of the *kalatra-*

1. Varadācārya, *Vasantatilaka*, also called *Ammalbhāṇa*, ed. by PANDIT JIVANANDA VIDYASAGAR, Calcutta 1868/72, and Madras, 1871/74/77 and 1926, probably written for the Vasanta festival at Kāñcī, 15th century.

2. Śrīrāmbhadrādīkṣita, *Śṛṅgāratilaka*, also called *Ayyabhāṇa*, *Kāvya-mālā* 44, 1894/1910, written for the festival of Lord Sundarēśvara and Mīnākṣī

(Continued on the next page)

patirikā (v. 131). Other episodes in it which are found in the *Śāradātilaka* include: the fights between cocks (vv. 36-38) and between rams (vv. 34-35), a wrestling match (vv. 90, 94) a sword duel (prose after v. 23), the elephant that runs amok (v. 57), the performance of the snake charmer (the earliest found in a *bhāṇa*) (vv. 46-48), and a description of women from different regions (vv. 96-111). The details of these last two episodes are especially close to parallel passages in the *Śāradātilaka*. The snake charmer is identically called *āhituṇḍika* and *narendra*, and recommends himself to his guru, recites the incantation of Garuḍa, and is requested by the *viṭa* to free the snake (v. 50). Likewise the words describing the Nepālī, Colī, Andhra, Karnataka, and Pāṇḍya women are very similar. A more striking similarity is the appearance of a brahmin woman who has become a prostitute and has changed her name (prose after v. 42). Here, when the *viṭa* accosts her he calls her by the same word Rasikaśekhara uses in the *Śāradātilaka*, *subrahmaṇī*, a brahmin woman of good family, and on getting the same answer, namely, that he must wait for the end of her period, he makes the same statement about a *puṣpiṇī* who should be enjoyed by the gallant-bees in almost identical words.

The *Śṛṅgāratilaka* is the first of the recent *bhāṇas* to introduce a juggler similar to the one found in the *Śāradātilaka*. Apart from its more common episodes, such as a cock fight (vv. 144-145), a ram fight (vv. 146-147 where the words *dūre pāścād upetya* are similar to the *Śāradātilaka*), and the wrestling match (vv. 148-149), in three instances it alone shows similarity to the *Śāradātilaka*. It presents a snake charmer identically adorned with a sectarian mark of ash and accompanied by a monkey; it describes at length a previous affair of the protagonist similar to the long love story between Rasikaśekhara and the *rājakumārī*. It consists of 234 verses, a number very close to the 200 of the *Śāradātilaka*.

(Continued from the previous page)

in Madurai, on the full moon day of Caitra, latter half of the 17th century.

The other recent *bhāṇas*¹ are listed here in chronological order with references to the episodes they share with the *Śārada-tilaka*. *Viṭanidrā*:² similar description of a town (p. 157), recollection of previous love stories (pp. 158–159), satire on merchants (p. 160), mention of a prince (p. 162), a ball game, *kaṇḍukā* (p. 163), long prose passage on the instruction of courtezans (pp. 165–166) with similar *anuprāsa* (*Śār.* prose after v. 162).

Śṛṅgārabhūṣaṇa:³ goat fight (v. 70), cock fight (v. 71), wrestling match (vv. 72–73), sword duel (vv. 74–75).

Madanasañjivana:⁴ wrestling match (which shows many stylistic similarities in verbal aliteration, *patayantau patantau / garjantau tarjantau*, and repetition of body parts, *tunḍena tunḍam ca nakham nakhena pārśvena pārśvam pādam pādena*, vv. 71–72), ram fight (v. 73), sword fight (prose, p. 21, lines 7–13, Tanjore edition), snake charmer's performance (similarly described, *ibid.*, pp. 20–21), analogous descriptions of women, including *drāviḍā* vv. 29–30), *andhrī* (v. 31), *vaiṣṇavī* (v. 33), *gurvārī* (v. 36), and

1. For information about the different fights between animals, the wrestling matches, and the duels, cf. the article of S. S. JANAKI "Le più recenti composizioni teatrali di tipo Bhāṇa," *Op. cit.*
2. Anonymous, *Viṭanidrā*, unpublished but described by K. Kunjunni RAJA, "Viṭanidrā—Oldest South Indian Bhāṇa", in *Sanskrita Ranga Annual*, VI, *Special Felicitation Volume in Honour of Dr. V. Raghavan*, Madras, 1972, pp. 153–157, written in Kerala, not later than the 14th century. (The page numbers refer to the pages of this publication, as the verse numbers of the *Viṭanidrā* are not quoted).
3. Vāmanabhāṭṭabāṇa. *Śṛṅgārabhūṣaṇa*, *Kāyamālā* 58, 1886/1910; four other editions, in *Grantha*, Tamil, and Telugu characters are known, cf. *Catalogue of Printed Books in the British Museum*, 1876/92. p. 36. *Ibidem*, 1892/1906, p. 780. Cf. also *Catalogue of Printed Books in the India Office* (revised ed.), vol. II, p. 2591. The play was written for the festival of Lord Virūpākṣa on the Tungabhadra in the month of Caitra, first half of the 15th century.
4. Ghaṇaśyāma, *Madanasañjivana*, ed. by Y. OJIHARA, in *Bulletin de la Maison Franco-Japonaise*, IV/V, New Series, 1955, and ed. by the *Journal of the Saraswati Mahal Library*, Tanjore, XXI, i, ii, iii, 1967/68, written for the festival of Lord Natarāja at Chidambaram, in the month of Aṣṭadeca between 1700 and 1750.

mahārāṣṭri (vv. 37-38), ridicule of groups of men, including *vaiṣṇava*, *goswamin*, and *drāviḍa* brahmins.

Kandarpadarpaṇa :¹ cock fight (vv. 123-128), wrestling match (vv. 147-150), sword duel (vv. 175-176), description of women of various regions (vv. 229-231), snake charmer's performance (vv. 96-100), *indrajālika*'s performance (v. 152), elephant running amok (v. 60).

Pañcabāṇavijaya :² description of women from various regions (vv. 35-59), snake charmer's performance (vv. 92-97), sword fight (vv. 98-100), wrestling match (vv. 122-124), ram fight (v. 125), cock fight (v. 126), elephant fight (vv. 128-129).

Śṛṅgārasudhārṇava :³ sword duel (vv. 205-210), description of women from various regions (vv. 388-400), snake charmer's performance (vv. 433-454). This is the longest known *bhāṇa* with 500 verses.

Śṛṅgāraśekhara :⁴ cock fight (vv. 53-54), ram fight (v. 55).

Śṛṅgāraśekhara :⁵ description of women from various regions (vv. 66-69), cock fight (v. 99), ram fight (v. 100), wrestling match (v. 101).

1. Veṅkatāchārya, *Kandarpadarpaṇa*, ed. by the *Journal of the Saraswati Mahal Library*, Tanjore, XIX, i, ii, and XX, i, 1966, written for the Vijayadaśamī festival at Pārthasarāthi Temple in Triplicane, between 1820 and 1874.
2. RANGACHARYA, *Pañcabāṇavijaya*, published by the author in Madras, 1882/86 (in Telugu Characters), written for the Caitra festival of Lord Raṅganātha in Srirangam, first half of the 19th century.
3. KORADA RAMACHANDRA, *Śṛṅgārasudhārṇava*, ed. by K. D. NAGESHVARA, Masulipatam, 1899, (in Telugu characters), written for the Vasanta festival in honour of Lord Rāma of Bhadrācala in 1838.
4. Abhinava Kālidāsa, *Śṛṅgāraśekhara*, ed. by B. RAMARAJU, Hyderabad, 1969, written for the Vasanta festival of Lord Ekāmeśvara of Kāñcī, date unknown.
5. T. S. SUNDARESA SHARMA, *Śṛṅgāraśekharabhāṇa*, published by the author and "The General Stores," Tanjore, 1938, written for the Vasanta festival of Lord Bṛhadīśvara, Tanjore, in 1938.

Śṛṅgārasodasya, an unpublished *miśrabhāṇa*:¹ description of a *madhya* brahmin (p. 16), game of ball (p. 15), sword fight (p. 19), ram fight (p. 21), wrestling match (pp. 20-21), description of women from different countries. "There are frequent alliterations, intensive verbal forms, and prose passages filled with serial comparisons and poetic fancies with double meanings in imitation of *Bāṇa*."²

The *Jaganmohana*,³ a short anonymous work of the eighteenth century, presents in a series of verses a description of women of different religious beliefs from various regions which is very similar to the same scene in the *Śāradātilaka*. The first verse in particular about a *śaiva* woman shares some identical words. Descriptions of women engaged in the following activities are also similar: a woman looking at her teeth (vv. 19-22), putting a decorative mark on her forehead (vv. 24-26), swimming (vv. 32-35), doing up her hair (vv. 39-42), and churning curds (vv. 60-61).

IMAGERY

To understand and appreciate the imagery of the *Śāradātilaka* one should be acquainted with the natural world of India, i. e., its landscapes, climate, flora, and fauna, the elaborate rituals governing Hindu society, and the particular connotation with which Sanskrit love poetry has charged every element of this ensemble. Descriptions which would strike a novice as utter fancy are constructed quite realistically, if we view them against their Indian background and decipher them through the complex formal system of Sanskrit poetry. The initial depiction of Kolā-

1. Rāmakavi Kaśyapa, *Śṛṅgārasodasya*, unpublished but described by S. S. JANAKI, "The Mishrabhāṇa and Śṛṅgārasodasya", in *Sanskṛta Ranga Annual*, VI, *Special Felicitation Volume in honour of Dr. V. Raghavan*, Madras, 1972, pp. 86-100. Written for the Vasanta festival of Lord Rāma at Caluvāda, in Liṅgamaguṇṭa, Andhra, 18th century.

2. *Ibidem*, p. 99.

3. Anonymous, *Jaganmohanam*, ed. by. V. RAGHAVAN in *Malayamāruta*, Part IV, New Delhi, 1978, pp. 99-111.

halapura (prose after v. 4) with its streets bustling in the confusion produced by carriages, horses, and elephants, its tall mansions extravagantly decorated and resounding with the noise of peacocks, and its beautiful women who linger on jewelled terraces listening to the lutes played by young men, seems a dream of incredible affluence. In fact, it is a common and even simple representation of a festival day in the capital city of some small Indian kingdom. The images are stylized but they none the less testify to the extraordinary gaiety of such occasions. The prose after v. 192 refers to the full moon of Caitra, the day of the Spring festival, when a military parade with gaudy panoply and shiny implements very likely spread along a crowded highway, gallants and their ladies went out walking to see the sights, and a bit above the confused hubbub of the streets, on marble terraces resounding with the noise of tame peacocks, young musicians entertained the ladies of the town.

In this first complex set of pictures we find one of the most peculiar characteristics of Sanskrit literature : the images are not only visual, but also acoustic, and sounds are as carefully described as the pictorial details. It is interesting to observe the great variety of sounds and noises found throughout the play, such as the roar of the waterfall and the clashing clouds, the different murmurs of birds and passionate lovers, the evocative jingle of anklets and bracelets (cf. below), the inebriated buzzing of bees, the loud rumble of drums, the shrill screams of fighting cocks, the thunderous trumpeting of elephants, the din of massive ringing bells, the roars of wrestlers, and so on. In all this congeries of sounds the only one said to be unbearable, *asakya*, is the lionine roar, *simharava*, of the soldier who shouts before fighting (v. 164). In all the other cases the sounds are definitely added to enhance the charm of the description.

In one instance a particular sound brings about a different image that superimposes itself on the one which is actually stated : the loud tinkling of the dancer's anklets (v. 12) leads Rasika-śekhara to imagine a different scene in which the same girl is engaged in making love (v. 13), and in the verse he then recites

to himself (v. 14) one notices that the loudness of the sound, here transferred to the jingling of her bangles, introduces an additional erotic suggestion, in that it conventionally accompanies *viparītarata*, inverted intercourse, (so called because the woman is positioned on top of the man), since her bracelets tinkle when she assumes this position.

This variety of intercourse held a particular fascination for Sanskrit poets. It is introduced in the very first words of *Rasika-śekhara*, thus establishing the particular tone of daring and even danger which the erotic imagery generally assumes throughout the play. Similarly in another passage where the site of the town is described (prose after v. 28) a mountain is compared to a young gallant adorned for a session of love, with his perfumed powder, transparent veils, brilliant smile, saffron paste, pearl necklace, tuft decorated with a diadem, and moustach showing traces of chewed betel. He is embraced by a group of beautiful women, shows signs of horripilation and nail scratches,¹ utters moans of pleasure, is held tightly, and engages in inverted intercourse with a beautiful woman. All the elements of comparison are drawn from natural traits of the Indian environment. The mountain is covered with the pollen of huge flowering trees scattered by buzzing bees, its ponds appear through a light covering of lotuses, its crystal slopes are washed by frequent showers and are traversed by streams of red ore, a cascade falls from its summit, peacocks decorate its peaks, rubies appear from a cave surrounded by yaks, its ridges abound in flowering vines, bamboos, and *kiṃśuka* trees, birds coo from tall trees, its summit is wrapped by clouds, and the *lavalī* vine grows all over it.

Other descriptions evoke masses of colour. The passage from night to dawn (vv. 15-18) in fantastic similes creates an image of intense redness, the comparison of *Kolāhalapura* (prose after

1. Chewing betel reddens the mouth which then leaves a shining seal on kissed skin. In Sanskrit poetry lovers are said to share it during intercourse. Horripilation of body hair is a conventional sign of erotic rapture, and nail scratches are considered to be the sharpest erotic stimulant.

v. 31, second simile) with the city of Agni suggests a flood of yellow light, the description of a spring garden (prose after v. 42) is the pretext for a fantasy of brilliant whiteness in thirty-one items where the textures range from the opaqueness of ash to the various transparencies of diamonds, moonstones, and water, and the portrayal of the white-teethed, white-clothed, and white-marked *vaiṣṇava* devotee (v. 186) evokes an image of total whiteness.

Contrast in colours, especially black and white, is also appreciated, as in the images which compare a string of pearls shining on black hair to a ray of the new moon encircled by darkness (v. 60), a lotus growing in mud to a flash of lightning from a dark cloud (v. 74), and the dark hair and white teeth of a woman to black bees hovering about white buds (v. 122).

The imagery is often humorous, as in the scenes depicting the crowd standing on tiptoes to see the King (v. 32), the old madam who falls down (vv. 69-71), the decrepit astrologer and his inauspicious blessing (vv. 82, 84, and 86), the people who are like bullocks that carry heavy loads (prose after v. 93), the washerman and the way to avoid being troubled by him (vv. 101-102), the behaviour of village brahmins (v. 117), and the old prostitute who tries to look younger (v. 163).

Other interesting images are the comparisons of a hot and dusty day to an exhausted traveller (prose after v. 115), a group of women to the six seasons (prose after v. 119), and fleeting things to a water bubble (v. 161). Images which do not involve comparisons include the descriptions of the colour and jingle of a procession of pious women (vv. 141-152), the wild appearance and unpredictable behaviour of an infuriated elephant (vv. 179-180), and the adventures of a lost glance (v. 196).

Another dimension of this richly stratified imagery is that of smell: perfumes in India are extraordinarily intense and in poetry they were considered implements of love. This explains the ubiquity of the countless flowers in the *Śāradātīlaka*, including the many varieties of lotuses, the mango blossoms, jasmines,

lodhra, and so on, the frequently found image of flower-Arrowed Love,¹ and the garlands worn by characters of both sexes. For the same reason the poet describes the many powders and essences such as sandal essence, sandal paste, saffron paste, musk, camphor, and the betel leaf and areca nut used to perfume the mouth.

COLLOQUIAL EXPRESSIONS AND POPULAR BELIEFS

Even in such a stylized picture of pleasure some of the colloquial expressions and descriptions of this or that object provide information on contemporary life and popular beliefs. Although it is difficult to make a selection, because everything is alien to those who are not familiar with ancient Indian images and commonplace to those who are, still attention can be drawn to some of the matters which have not been treated in the textual notes or in the appendix, where maxims have been listed separately.

If the *maṅgalasūtra*, the wedding chain worn by the wife or temporary wife, is sturdy, the husband's health is good (prose after v. 33); people touch their forehead to signify that their destiny has been inscribed there by fate (*ibid.*); *jananībhujāṅga* and *bhaginībhujāṅga* are insulting words meaning lover of your mother and lover of your sister (prose after vv. 71 and 73); to crawl under someone's legs is utter humiliation (prose after v. 73); to offer nectar to the moon is colloquially equivalent to the English dictum of carrying coal to Newcastle (v. 192); seeing a jackal brings good luck (prose after v. 196).

Throughout the composition mythological images provide standards of comparison, models of behaviour or misbehaviour, and rich material for jokes, as such lore was the common patrimony of both educated and uneducated people.

1. The names of Love's flowery arrows are : *avindam*, lotus, *aśokam*, *aśoka*, *cuṭam*, mango, *navamallikā*, jasmin, and *nilotpalam*, blue lotus.

MUSIC

The many references to music in the *Śāradātilaka* fit in well with the abundance of acoustic imagery found throughout the play and with the particular social activities depicted in the world of the courtezans. Both song and instrumental music are compared and identified with other pleasant sounds of nature. The humming of bees is called *anaṅgasanigīta* (v. 26) and *śṛṅgārasanigīta* (prose after v. 119), both words meaning a love song while the latter is also used of the song sung by beautiful women (prose after v. 42). Elsewhere the sound of bees, *bhṛṅgīraṇa*, is identified with the tunes of a lute, *viṇāraṇa*, the peals of a conch shell, *śaṅkhasvāna*, and the sound of cymbals, *hiṃkāra* (v. 27). Another occurrence of a natural note that belongs to the domain of music is the *pañcama* note (fifth note of the Indian scale) sung by the Indian cuckoo, *kokila* (v. 120), which in the subsequent passage is compared to a *varṇa*, a note, sung by a woman.

The instruments most frequently mentioned are the south Indian lute and the drum. The usual term for the former, *viṇā*, occurs four times while two other names occur once each, *vallakī* (prose after v. 4) and *vipañcikā* (v. 120). Of the various types of drums, two are mentioned twice. The first, *dardura*, which also means frog, does not carry a particularly musical connotation, as in the first instance it is used to ferret out tigers (v. 35), and in the second it is used in a metaphor to describe the cheeks of a man the *viṇā* has sonorously slapped (prose after v. 181). The other drum mentioned twice, the *diṇḍīma*, apparently produces a very loud sound and is used either in battle (v. 164) or for public proclamations (prose after v. 115). The drum principally used for classical music in south India, the *mṛdaṅga*, is also found once (prose after v. 42). The *nāgavādya*, a flute made from a gourd and used by snake charmers, is seen in v. 107.

Certainly the most interesting passage is the one that describes the position of the hands on the *viṇā* during the execution of the *śyāma* (or *śāma*) *rāga* (v. 50).

Another technical term, *saṅgīta*, is used throughout the play to denote a performance of song, instrumental music, and dance brought together in a concert. As for singing, forms of the verb *gai*, to sing, are employed with apparently different meanings, as *khagendragītair* refers to the incantation named after Garuḍa (v. 106), while *nāgavādyena gāyan* seems to mean flute playing (v. 107). An epileptic is also described in the act singing, *gāyati* (v. 112).

In the beginning of the play a few verses depict the dance of Candrarekhā (vv. 9-10, 12-14). Nevertheless, except for the description of the quick movement of her eyes, *calitanayanatāra* (v. 10), and the passing reference to her skill of movement, *gamanacātura* (v. 12), the central theme is not the dance but the beauty and the erotic appeal of the dancer.

A sound knowledge of music was a necessary accomplishment of educated people and an important part of the ideal education expected of refined courtezans. In the *Śāradaṭilaka* most of the artists described are women.

SOCIAL ASPECTS OF THE ŚĀRADĀTILAKA

In the beginning of the play Rasikaśekhara praises the inhabitants of Kolāhalapura : all the men are *pumṇāgas*, excellent people (v. 29), and unlike the gods, all are generous (vv. 30-31). The town is described as the abode of learned sacrificers, rich, pious, and omniscient citizens, cowherds, gallants, and experts proficient in all sorts of knowledge (prose after v. 31). In the course of the play, however, only a few figures, mainly the gallants and the King, meet this positive description; most of the other characters are ridiculed or just mentioned in no particular light.

Although written in accord with the literary and dramatic tradition, the *bhāṇas* present details corresponding to an actual society with its values and characteristics. In their behaviour and belief most of the people portrayed are typical of a parti-

cular Indian environment, as are many colloquial expressions they use, most of which are still found in the present day vernaculars.

The *Śāradātīlaka*'s scene revolves mainly around the world of the courtezans and their customers, but at the same time touches other social spheres, where female and male figures are represented as given to various occupations or entertainments as well as to religious practices.

THE COURTEZANS

One immediately notices the variety of status enjoyed by the many courtezans who are described in all sorts of situations. The spectrum of their social rank covers a wide range. The refined Kanakamañjarī receives her guests in her spacious house endowed with grounds surrounded by a wall, various rooms with artistic niches, and a servant to receive late visitors. She is seen entertaining a person of the importance of a *rājapuruṣa*, an officer of the King (prose after v. 169). On the other hand the miserable *ceṭī*, a slave woman of the lowest class, goes about wearing dirty clothes and is suspected of carrying a venereal disease (v. 175).

In the prostitute district all the business transactions are managed by women. When old, the courtezans instruct their daughters in the trade (prose after v. 162) and become madams redoubtable in their skill in extracting money from gallants. They either influence (prose after v. 75) or frighten (prose after v. 68) their daughters in the selection of suitable lovers and are often physically repulsive (vv. 69-71) in contrast with the beauty of their offspring (v. 74).

At times they are still shown as practising prostitutes (v. 163), but more often they are portrayed as bold and strong procuresses perfectly capable of throwing troublesome gallants out of their establishments without the help of any male, simply using a broom stick or a winnowing fan (prose after v. 73). A figure corresponding to the modern pimp does not seem to exist; in fact the male members of a prostitute's family find themselves

in the very precarious position of being tolerated but rarely honoured, be they the cheated and disgraced father and brother of an enterprising courtesan (v. 61), the helpless husband (prose after v. 83), or the fatherless son (prose after v. 187 and vv. 188-189). The last actually escapes dishonour by his outstanding musical and poetical skills. Indian courtesans of the most sophisticated type, like the Greek *heterae*, were portrayed as the only educated women of their time, who were capable of composing Sanskrit verses and generally accomplished in all the liberal arts; in this play they are shown as particularly given to *saṅgīta*, music (v. 44, v. 50, and prose after v. 42).

A peculiar position is that of brahmin women who have become prostitutes. The author recognizes their good reasons for abandoning the house of their in-laws (v. 96) and becoming either *jārās*, adulteresses involved in secret love affairs (prose after v. 83), or *vāranārīs*, public women (prose after v. 93, v. 95). They still feel themselves different from the other women and can joke on equal terms with the *viṭa*, accusing him of having lost his brahminhood (prose after v. 96).

The courtesans' behaviour is not free but is subject to well established rules, which are here alluded to by an old madam as *smaradharmasāstra*, the ethical code of Love (vv. 72-73 and foll. prose). One of the most sensible prescriptions sets the right age for initiation: even prostitutes' daughters are not supposed to have sexual intercourse before puberty, and educated gallants would respect this convention (vv. 45-46 and foll. prose). As for the social rule of abstention from intercourse during menstruation, the lovers boast of breaking it (vv. 98-100) and call a menstruating woman a *puṣpiṇī*, a flowering woman, (and as such best loved by bees, a pun on gallant), and a man who abstains from intercourse a *vānara*, a monkey (v. 98).

It is interesting to note that a brahmin prostitute insists on respecting the traditional prohibition, and invites the *viṭa* to join her only after her customary purificatory bath on the fourth day of her period (prose after v. 100).

In recent *bhāṇas* there is often mentioned a temporary liaison of a courtesan with a gallant which is sanctioned by a document, the *kalatrapattra* or *kalatrapattrikā*, written in the presence of two witnesses, that has the effect of making one a temporary wife. The *Sāradātīlaka* offers two instances of such contracts (v. 81 and foll. prose; v. 193 and preceding prose). In the documents a clause prescribes that if the courtesan is not faithful to her temporary husband for the stipulated period, she will have to act as his wife all her life without receiving any payment. Temporary wives apparently enjoyed a higher status than common courtesans, as appears from the proud behaviour of a courtesan who has become the faithful temporary wife of a rich though cowardly gallant (prose after v. 181). The common practice was to assign a girl in temporary marriage to an experienced lover for her coming puberty. In these *bhāṇas* all the terminology qualifying this liaison is the same as that used for regular marriages. Consequently, it is often difficult to interpret the meaning of terms like *maṅgalasūtra*, wedding chain (prose after v. 33), *navoḍhā*, newly married bride (prose after v. 46), and the opposing pair *jārā/dārā*, adulteress / wife (prose after v. 49). In the case of the word *navoḍhā* in referring to a girl who has not yet attained puberty, the old practice of child marriage might be indicated, or, if understood in the circumstances of the courtesans' world, it may mean an early *kalatrapattrikā* engagement to be honoured at the proper time. An interesting formal aspect of the *kalatrapattrikā* is that it demonstrates that the filiation of courtesans was legally established through the female line by reference to their mothers and elder sisters (prose before v. 193).

Some verses which at first seem merely to be descriptions of attractive women serve to reveal the social behaviour of prostitutes because they portray women attending to activities in public that respectable women would only perform in private, if at all. Such stanzas describe women doing their make-up, (vv. 58-60), rearranging their hair after love (v. 62), changing their saree blouses (v. 79), and bathing naked in the river (vv. 118-119).

In the verbal skirmishes where the *viṭa* charges the courtezans with turning rich men into beggars and even suicides (v. 54; v. 165, prose after v. 167) certain hints of a belief in their magical powers and practices emerge. Although the joking reference to the prostitutes' special *māyā*, their magical power of deluding men (prose after v. 78), is made in jest, the mention of *mahauṣadha*, love potions that induce madness (v. 162), sounds like a positive accusation.

OTHER FEMALE FIGURES

As for the few female characters engaged in other occupations, the point of their depiction is always the display of sexual imagery. Milkmaids, *ballavīs*, seen in the early morning " churn the minds of the onlookers, not these curds " (v. 19), a fortune teller, *īkṣaṇikā*, foretells only daring erotic situations embedded in punning verse (vv. 87-92), a procession of women of different sects who have come from all over India for the festival and who are bringing offerings to the temple is described only in so far as their regional dress reveals more or less of their breasts (vv. 141-152), a brahmin girl who offers water to the passers by, a *prapālīkā*, has to listen to the overt propositions of the *viṭa* (vv. 172-174), and a flower seller, *puṣpiṇī*, is the object of one of the frequent puns on menstruation found in the play (prose after v. 187).

Śaṅkara's treatment of married women reflects the same view: the oppressive atmosphere of their in-laws' house (v. 96 and prose after v. 41) justifies young women in following the *jārāmārga*, the way of an adulteress. Often their deviation from the traditionally submissive behaviour of wives is explained through an unflattering description of a husband who is either decrepit (vv. 82-85) or unfaithful, as in the case of the brahmin prostitute (prose after v. 93; v. 95), the second wife of a *lingāyat* (vv. 157-160), and the bold wife of the white-clothed *vaiṣṇava* devotee (v. 187 and preceding prose).

The story of the love affair between the *viṭa* and the young princess, whose appearance itself is rare in a *bhāṇa*, provides the pretext for the stock depiction of love in separation (in the mood

of *vipralambhaśṛṅgāra*), the usual intervention of a love messenger (the *sakhī*, female attendant of the princes), and love in enjoyment (in the mood of *sambhogaśṛṅgāra*). The only supernatural figure in the drama is the *sakhī* who reveals herself as a *yakṣiṇī*, a flying fairy, who transports the lovelorn princess, still laying helplessly on her bed, to her beloved's palace (vv. 121-140).

The long description of a group of young women whose attributes and paraphernalia are compared to the charms of the different seasons seems to be less erotically oriented, probably because it strives to achieve an imitation in prose of the *Rtu-saṃhāra* (prose after v. 119).

Regarding the emotions involved in all these love stories, as in Sanskrit erotic literature in general, only women display jealousy and feelings of sorrow (prose after v. 50 and after v. 51; prose after v. 55; v. 56). The sentimental side of love is usually overlooked. This appears only natural in the context of mercenary contacts or traditionally arranged marriages. Only in one instance does the *viṣā* show an attempt to penetrate the psychological motivations of a frustrated young wife who has been constantly neglected by her husband in favour of her rival wife, and therefore eagerly welcomes a fresh passion (vv. 157-159). The significance of the scene is further enhanced by the explicit declaration that the only real love is the one spontaneously offered by another's wife (v. 160). As further indications of the cultural and social milieu, many details of apparel, the architectural descriptions such as the house of a renown prostitute, the high bed of a temporary wife, and the high bed of the princess, the ball and dice games (v. 103, v. 169), the various implements used for beauty or for lowering one's temperature such as camphor and sandalpaste, fans of *lamajjaka* leaves and *camari* chowries, and the musical instruments, etc. point to a fairly prosperous and leisurely environment and recall the refined atmosphere evoked in the *Kāmasūtra*.

THE GALLANTS AND THEIR WORLD

Just as the courtezans are the main female characters in this play, the central male figures are their customers, the gallants

(variously referred to by the words *bhujaniga*, snake, *pallava*, sprout, *bhogin*, *bon vivant*, etc.), young men of cultivated leisure whose chief interest in life is the pursuit of pleasure and amusement. The other men are portrayed only in the relation they bear to these main characters. They include either people traditionally associated with entertainment and pastimes, such as the various performers, soldiers, menial workers, and music teachers, or people who represent a traditional contrast or opposition, such as pious brahmins, priests, ascetics, and merchants.

The attitudes of these young men about town, be they royal retainers, officers of the King, or young brahmins, are largely similar: they boast of wishing to enjoy the present life here and now, and show no prudence regarding their future either here, since they squander their wealth, or in the next world, since they scoff at the traditional precepts for attaining *svarga*, heaven. They defy the conventions of their society, particularly the traditional rules that govern the relationship between men and women, visiting courtezans, seducing other people's wives, and making love in forbidden places, including a temple, and at forbidden times, such as during menstruation.

The gallants often gather with their friends in exclusive groups, the *goṣṭhī*, where they organize society games and indulge in betting. Their pastimes range from appreciation of poetry, music, and dance, to attendance at public performances of snake charmers, jugglers, and wrestlers, as well as at spectacles of bloody animal fights. They enjoy multiple relations and are connoisseurs of the courtezans' skill in various games. The qualities they admire in other men are heroism and liberality. The former is exhibited in the prose passage after v. 169, where Kalāśekhara is ready to fight a goblin, and in vv. 166-167, where two soldiers attacking each other with swords are opposed to cowardly merchants. Liberality is praised in the King in v. 38 and v. 41. Their supreme paragon is Śiva, the gallant snake who enjoys the love of two wives, Pārvaṭī and Gangā (prose after v. 80), and their most illustrious representative on earth is the King,

extolled for his courage in battle, his gallantry toward his numerous wives, and his generosity to poets and friends (vv. 37-41).

By his pronouncements and behaviour the *viṭa* shows himself as a model gallant; he does not limit himself to assisting his friends in their amorous adventures, as did the *viṭas* in the older *bhāṇas*, but recounts his old love stories and continually weaves fresh ones in the course of his conversations with the women of Kolāhalapura. In one day he arranges for himself two temporary liaisons by *kalatrapattrikā*, one to be enjoyed immediately (v. 193), the other when a girl reaches puberty (v. 81). Although prostitutes accuse him of being stingy, he is prepared to pay the sum fixed in the *kalatrapattrikā* (prose after v. 81). V. 192 shows that he has remained quite wealthy.

His courage is evident from his treatment of the rich Citra-vīrya whom he frequently slapped and once tied to the bed of a prostitute (prose after v. 181). His uninterrupted production of extemporary verses and the praise he receives from the King (prose after v. 40) reveal him as a professional poet.

The fact that Rasikaśekhara is a brahmin who still wears the sacred thread (v. 97) adds weight to his satirical remarks on the behaviour of brahmins and religious people. As he openly declares himself as a gallant, he is quick to point out the hypocritical behaviour of people who pretend to conform to society's moral rules in public but enjoy illicit pleasures in private. Thus he ridicules people like the white-clothed *vaiṣṇava* devotee who wears all the external signs of traditional piety but has betrayed his wife to the point of making her exceedingly promiscuous (v. 187 and preceding prose). Another Tartuffe is a *tridaṇḍī* ascetic surprised by an officer of the King in the bed chamber of a courtesan (prose after v. 169) and put to an ignominious flight.

For the same reason Rasikaśekhara criticizes those husbands who refrain from restraining their wives only for fear of their public shame (prose after v. 41).

As Rasikaśekhara does not believe in religious sectarianism, he has a poor opinion of the piety of all the religious people who

converge on the town for the festival; he gives a hilarious reproduction of the mutual slandering of a pair of *śaiva* and *vaiṣṇava* itinerant ascetics (prose after v. 64), and a merciless description of groups of *yogins*, readers of the *purāṇas*, and half naked ascetics, *yatis* (vv. 153-155).

On the other hand he respects the King, his patron, whose magnificence he describes only indirectly through the exuberant reactions of the delighted crowd when the royal retinue returns to Kolāhalapura.

Rasikaśekhara seems to entertain an ambivalent opinion of prostitution. Although he often declares that it is better to enjoy the love of earthly courtezans than to wait for the *apsarases* in heaven (prose after v. 93), in other passages he condemns the greed and the feigned affection of prostitutes (vv. 72-73; vv. 161-162 and foll. prose).

THE BRAHMINS

Brahmins, the other faction of male society, are usually shown in a poor light. An old astrologer is ridiculed for his miserable features and for his gluttony, and the *viṭa* can easily see how his wife has become a prostitute (vv. 82-86). This brahmin's ignorance is also hinted at when he compares the joy of making love to such an inauspicious thing as the banquet offered for a *śrāddha*, funeral. Later the contrast between a father, a brahmin priest, and his roguish son is shown in a short narration. The father has to drag away his son from the prostitute district to take him to the temple, and the young man finds nothing better to do there than to make love to a courtesan. The son's wife eventually becomes a prostitute (prose after v. 95). Later a group of *chāndasas*, priests specialized in chanting Vedic hymns, flock to town. The *viṭa* describes the priests in a very undignified manner as they rush to their meals, pretending to recite silent prayers in order not to reveal to the others where they are invited for lunch (v. 117). The way brahmin men treat their wives, sisters-in-law, and daughters-in-law is openly criticized by the *viṭa* (v. 96), who points out that even men of low birth can be re-

spected because of some special skill they have, while men of good families often ruin themselves by addiction to illicit and dangerous pleasures (vv. 190-191).

OTHER MALE CHARACTERS

Some of the other men are in the direct service of the King, e. g., the troupes in arms, *varuthinī* (prose after v. 4), parading along the roads of Kolāhalapura, and the fourfold army, *caturvidhacamu* (prose after v. 32), that constitutes the retinue of the King on his hunting party. Other royal servants are the staff bearers, *vetradhārins* (prose after v. 35), who announce the King's arrival to the citizens, the royal officer, *rājapuruṣa*, who visits the house of Kanakamañjarī (prose after v. 169), and in all probability the two soldiers, *bhaṭas*, engaged in a sword duel (v. 167).

Other figures briefly mentioned are a thief, *cora* (v. 22), a deceased untouchable, *mataniga*, once married to a prostitute (prose after v. 71), a washerman, *rajaka* (v. 101), whose mistreatment of an old donkey leads to negative reflections on the class of washermen in general (v. 102), an idiot, *bhrānta*, described in the middle of an epileptic fit (v. 112), merchants *vaṇijs*, mentioned for their cowardice (prose after v. 166), a buffalo heard, *mahiṣpālaka* (prose after v. 169), the low caste lover of a prostitute afflicted with a skin disease (v. 176 and foll. prose), a magician, *indrajāla* (vv. 182-183), and a pot-bellied man, *picaṇḍīla*, the bastard son of a prostitute respected for his musical and literary gifts (v. 189).

The two crowd scenes (v. 32 and preceding prose, vv. 114-115) differ from each other by the different positions of the people portrayed : in the early morning, at the arrival of the King, people climb to high places on buildings and trees to have a better view, while at midday everyone runs for shelter under the shade of the same objects.

DATE

There is very little evidence from which we can propose a date for the composition of the *Śāradātilaka* and a city which

would correspond to the Kolāhalapura it describes. Neither are the manuscripts dated nor do their scripts offer any unambiguous evidence from which a date can be suggested.¹

In the *prarocanā* we are told that the *bhāṇa* was written by Śaṅkarakavi and that the spectators are residents of Kāśī and devotees of the Viśvanātha temple there. Perhaps basing himself on this statement, Aufrecht² drew attention to the similarity in style between the *Śāradātilaka* and the *Śaṅkaracetovilāsa*, a work in which the king of Benares is described. He therefore suggested they were both written by the same poet, one Śaṅkara, the son of Dīkṣita Bālakṛṣṇa and grandson of Dīkṣita Daṇḍirāja, who wrote in the latter half of the eighteenth century.

However, the description of Kolāhalapura in the *Śāradātilaka* strongly suggests a south Indian city rather than Benares. Wilson,³ in offering the twelfth century as a *terminus post quem* for the composition of the *bhāṇa*, pointed out that the *śaiva* sect calling its adherents *jaṅgamas* appeared at that time in Kanada and immediately began quarelling with the *haridāsas*, a depiction of which is found in the prose passage after v. 64. Two other religious characters, the *tridaṇḍī* ascetic who lives in the temple of Varadarāja, the protecting divinity of Kāñcī (prose after v. 169), and the *vaiṣṇava* devotee with his white clothes and sectarian marks made with clay (v. 186), seem clearly southern. Furthermore, the description of the *śyāma* or *śāma rāga* suggests a Karnatic background.⁴

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1. Pandita Vatsāṅkarācārya of Madras has suggested that the mixture of Telugu and Kannada scripts in the two Telugu folios was not found after the beginning of the fifteenth century, but this has been questioned by S. S. Janaki. The only other conjecture that has been made about the date of any of the manuscripts is in the description of the ms. Mackenzie III by Mackenzie himself, who says it was written "about A. D. 1750".
 2. T. AUFRECHT, *Catalogus Catalogorum*, London, 1891/1896/1903, p. 624.
 3. H. H. WILSON, *Hindu Theatre*, London, 1827, vol. II, p. 386.
 4. If, on the other hand, the city described were Kāśī, one would expect the river to receive a more striking description than given in the two sentences after v. 28 where a very long simile likens the site of the town to a young gallant.

Still, it is difficult to be more precise, as the poet himself does not mention the name of the king whom he praises in terms suggesting personal familiarity. Moreover, in the catalogue of women, the southern distinctions of Draviḍa, Cola, and Pāṇḍya are used; although these terms went out of use officially in the fifteenth century, they could easily be literary survivals and are thus of little help in establishing a date.

THE MANUSCRIPTS

Six manuscripts of the *Śāradātilaka* are known so far. They are mentioned in the *Catalogus Codicum Sanscriticorum Bibliothecae Bodleianae*, (T. AUFRECHT, Oxford, 1864, p. 146), in the *Catalogus Catalogorum*, (T. AUFRECHT, Leipzig, 1891, p. 642), in the *Catalogue of Books and Sanskrit manuscripts belonging to the Oriental Library of the Asiatic Society of Bengal*, (Pandit KUNJA VIHARI KĀVYATIRTHA Calcutta, 1904, p. 221), in the *Appendix to Volume One of the Catal. Codicum Sanscr. Bibliot. Bodleianae* (A. B. KEITH, Oxford, 1909), in the *Catalogue of Sanskrit Manuscripts of the Government Oriental Library*, (Mysore, 1922, p. 284 and 637), and in the *India Office Catalogue of Sanskrit Manuscripts*, (J. EGDELING, London, 1904, p. 1233).

The Manuscripts will be referred to by the initial letter of their place of provenance. The manuscripts are :

MACKENZIE III. 123, Indian Office Library, London, which will be referred to as L. It is written on palm leaves, and it is described in the India Office Catalogue as having 34 folios, size 15½ in. by 1¾ in. "fairly well written in the Telugu characters, about A. D. 1750; five to seven lines in a page." ... "It begins with the same verse as in the Bodleian Catalogue ... ends fol. 33a : *lakṣmī payodhara*-(etc.) until *racito 'dhunā śāradātilakaḥ'* (rest broken away); fol. 34 : the next line is lost; the second half is

nandantu vānandantaṁ kavayo hi niraṁ[ku]śāḥ |
suvarṇamālikākārā sālankṛtiryam kṛtiḥ |
viduṣāṁ kandapālīṣu kelibhūṣāyatāṁ bhuvi ||

*śrīsūryanārāyaṇārpaṇam astu / idaṃ puṣṭakaṃ subrahmaṇiyyam /
karakṛtamaparādham kṣaṃtum arhantu saṃtaḥ //*

The manuscript is not at all accurate. The boards are ornamented with a coloured floral design. " (C. MACKENZIE)

The manuscripts from the Oriental Institute of Mysore are mentioned briefly in the *Catalogue of Sanskrit Manuscripts of the Government Oriental Library*, p. 284 : Mss. n. 615, Telugu script, 42 leaves : Śāradātilakabhāṇa by ŚAṆKARAKAVI.

At page 637 : Śāradātilakabhāṇa by ŚAṆKARAKAVI, n. 4221, Devanagari script, 20 leaves, and n. 4606, Devanagari script, 22 leaves.

MANUSCRIPT 615, which will be referred to as M₁, presents a few lacunae. It begins :

*Śrīgaṇādhipataye namaḥ /
jayati vadanukūle kelikāle' vateṣu*

(lacuna) *candrapādaiḥ* / The rest is like the other manuscripts. It ends, after v. 201, with two more verses :

*sudhiyaḥ kṛtim ālokya sārāsārau vicārya ca
nandantu vā vinindantu kavayo hi niraṅkuśāḥ //*
suvarṇamālīkāṇi (lacuna)

śrībāhavanīśaṅkarābhyaṃ namaḥ / śrīlakṣmīṇṣīṃhāya namaḥ /

The script, as in L, is a mixture of Telugu and Kannada.

MANUSCRIPT 4421, which will be referred to as M₂, is written in the Nandinagari script and is incomplete.

It begins :

Śaṅkarabhāṇaṃ / śubham astu / śrīmāḍṛṣiṃhagurave namaḥ /

Then follows the first verse as in all manuscripts. It ends at folio 20 versus, ... *puruṣas tad adbhūtākāranirīkṣaṇavikṣubhitā-
śayaḥ ko'yaṃ ity avādīt* / Then the folio is broken, and four more lines follow that do not belong to this text.

MANUSCRIPT 4606, which will be referred to as M₃, is also

in the Nandinagari script. It is complete and presents many lacunae. It begins :

śubham astu / śrīgaṇeśaśārādāgurubhyo namaḥ / śrīrāmāya namaḥ /
Then follows verse 1 as in all the Mss. After verse 2, verse 4 precedes what in all the other manuscript is verse 3.

At folio 20 rectus M₃ inserts a verse with a lacuna in the *vasantatilakā* metre (that comes after v. 176; after that the text is the same as in the other Mss.) :

*dhiktasya mandamanasaḥ kukaveḥ kavitvaṃ
kāntāmukhaṃ śaśimukhaṃ ca samaṃ karoti /
bhrūkṣepavibhramakaṭākṣanirīkṣanāṇi
kopaprasāda (lacuna) śāṅke //*

It ends after v. 200 :

*iti śrīśaṅkarakaviviracitaḥ śaṅkarabhāṇaḥ samāptaḥ /
śrīrāmārpaṇam astu / śrīrāmāya namaḥ / hariḥ oṃ /*

MANUSCRIPT WILSON 302, from the Bodleian Library, Oxford, which will be referred to as O is described in the *Catalogus Catalogorum* and in the *Catalogus Codicum Sanscriticorum Bibliothecae Bodleianae*, both by AUFRECHT and by KEITH; WILSON, who probably had it transcribed from a palm leaf manuscript, gives an account of it in the second volume of his *Hindu Theatre* (London, 1827, pp. 384–87).

The manuscript is written on lined paper and consists of 32 folios, numbered progressively from 1 to 31, as there is a numberless folio between folio 14 and folio 15. It is very clearly written in Devanagari characters, in folios of 25 to 30 lines each.

O begins :

oṃ śrīgaṇeśāya namaḥ /

Then follows verse 1, as in all Mss.

It presents emendations written both in pencil and in ink, and some words written in English in the margins that refer to occurrences in the text : ex. p. 10, “old brahmin and astrologer”, p. 14, “lotus born from mud, lightning from a dark cloud”, perhaps

in WILSON's own hand. Usually the emendations are correct. At page 6 the text is written also in the margins, perpendicularly to the normal lining of the page.

It ends at verse 201 :

*iti śrīsanikarākhyena kavinā racito 'dhunā
śārādātilakam nāma bhāṇaḥ pāram adīgamat //*

MANUSCRIPT I. G. 49, from the Asiatic Society of Bengal Library, Calcutta, which will be referred to as C, is mentioned in the *Catalogue of Books and Sanskrit manuscripts belonging to the Oriental Library of the Asiatic Society of Bengal*. It is fairly well written on lined paper in Devanagari characters. It consists of 23 folios. It begins : *śubham astu / avighnam astu /*. The first verse is somewhat faulty, *jayati navadukūle kelikāle pāñijhaṭigha-nabhāge*, as it puts together the first and the second line; the rest of the verse is correct and follows the other Mss.

It ends after v. 201 with the second half of an *anuṣṭubh* and another complete *anuṣṭubh* :

*nandantu vā vinindantu kavayo hi niraṇikuśāḥ //
suvarṇamālikākārā sālankṛtiriyam kṛtiḥ
viduṣām kaṇṭapālīṣu kalibhūṣāyitām bhuvi //*

NOTES TO THE SANSKRIT TEXT AND TRANSLATION

- ‘ ’ Speeches of imaginary interlocutors are given between single inverted commas.
- “ ” Speeches of the *viṭa* and the reported speeches which his imaginary interlocutors quote are given between double inverted commas.

Sanskrit text :

- () Stage directions are given within parentheses.
- [] Conjectural restorations of words missing in the Mss. are given within brackets.
- ... Expunction is denoted by three points.

Translation :

- () Stage directions and explanations of certain words including those which form puns are given within parentheses.
- [] Words not appearing in the Sanskrit but useful for rendering the text into English are given within brackets.
- The quoted speeches of the *viṭa* and his imaginary interlocutor in the long story narrated by the *viṭa* (v. 121 through v. 140) are given between hyphens.

शारदातिलकभाणः¹

जयति नवदुकूले² केलिकालेऽपनीते

झटिति³ जघनभागे छादिते चन्द्रपादैः ।

तदपनयनबुद्ध्या⁴ तत्र लोलाग्रहस्ते⁵

पुनरपि⁶ निजनाथे स्मेरवक्त्रा भवानी ॥ १ ॥

[मालिनी]

क्रीडाकोपप्रशमविनतौ प्रेयसीपादपद्म-

श्रीसंकोचक्षुभितहृदयो जोषमर्धेन्दुमौलिः ।

तस्थौ ज्ञात्वा तदपि शिवया गाढमालिङ्ग्यमानः

सौन्दरानन्दः स भवतु शिवः संततं श्रेयसे नः ॥ २ ॥

[मन्द्राक्रान्ता]

1. A variety of different propitiatory formulas follow in the various Mss : L : शुभमस्तु ॥ अविघ्नमस्तु ; M₁ : श्रीगणाधिपतये नमः ।; M₂ : शुभमस्तु । श्रीमन्नृसिंहगुरवे नमः ।; M₃ : शुभमस्तु श्रीगणेशशारदागुरुभ्यो नमः । श्रीरामाय नमः । हरिः । ॐ ।; O : श्रीगणेशाय नमः ।; C : शुभमस्तु । अविघ्नमस्तु । 2. L : नवदूले ; M₁ : वदनकूले केलिकालेवतेषु ; C : पनिझटिघनभागे. 3. L : झटिजघन⁷ lacuna °पदेः ।. 4. O, C : °बुद्ध्या. 5. M₁ : °हस्त. 6. M₁ : broken leaf from अपि to °क्त्रा भवानी ; M₃ : अपि lacuna क्रीडा°. 7. L : क्रीडाकोरद° ; M₁ : भवानी lacuna °विनता प्रेयसा° ; O : °विनता, corr. sec. manu °विनतौ ; C : क्रीडाकोरप°. 8. L : °क्षुभित° ; M₃ : °अधेन्दुमौलिः. 9. M₃ : °मौलिः lacuna °मानः ; C : अलिङ्गमानः. 10. M₁ : सां° lacuna °नन्द° ; M₃ : °मानः lacuna नः.

ŚĀRADĀTILAKA

Bhavānī exults, her smiling face [turned] towards her husband, whose fingers reach out at the moment of love making, just as her new silken garment is removed and her buttocks are instantly covered by moon rays,¹ because he thinks that he must undress her again. 1

That Śiva with the moon crescent on his head while bowing low to appease her playful anger remained still, his heart perturbed by the fading of the beauty of his beloved's lotus feet,² and, when closely embraced by Śivā, who understood that, he was overcome by bliss; may he always favour our happiness. 2

1. The moon rays coming from Śiva's crest play tricks on the lovers, as for instance in canto VIII of *Kumārasambhava*. Moon rays mistaken for cloth are a common poetical convention : cf. v. 1994, attributed to Bhāsa, of the *Subhāṣitāvalī*. (Vallabhadeva, *Subhāṣitāvalī*, ed. by P. PETERSON and PANDIT DURGA PRASAD, Bombay 1886, p. 341).

2. A poetical convention maintains that day lotuses, *padma*, fade when touched by moon rays; thus when Śiva bows the moon rays from his crest touch Pārvatī's lotus-like feet and make their beauty fade.

¹निर्येद्रेणुपरंपरापरिमलन्यालोलभृङ्गाङ्गना-

झंकारैकमनोहरं सुमशरं संधाय संमोहनम् ।

कर्षन्तीमिदमैक्ष्वं धनुरिमामार्पकवविम्बाधराम्

अम्बामम्बुरुहासनादिभजनारम्भामहं भावये ॥ ३ ॥

[शार्दूलविक्रीडित]

किञ्च

सिन्धुकन्याकुचोदारकुङ्कुमद्रवपङ्किलम् ।

श्रेयसेऽस्तु नृसिंहस्य सदयं हृदयं मम ॥ ४ ॥

[अनुष्टुप्]

⁸(नान्यन्ते सूत्रधारः सविनयविहिताञ्जलिः सँभामवलोक्य)

“ भो भो सकलतत्रस्वतत्रप्रचारीः सर्वे¹² सभास्ताराः, इयं खलु विशृङ्खलविराजमान³राजमार्गसंसर्गितनिसर्गरुचिरकनकरथरथचरणघर्ण⁴घणित-घनगतिदलितविपुलविपु⁵ला समुदीर्णस्वर्णरजःसन्दोहसिन्दुरितसिन्धुरकन्धरा-सीनहस्ति⁶कहस्तसंस्फालन⁷संस्फायदस्तोकमस्तकसमुद्भूत⁸महाद्भुतनिध्वानसाध्व-सकुङ्किततुरङ्गमतरङ्गविषमितविविधवरूथिनीसंचारसमाकुला कु⁹लायकल-कलायमानकलापिनी¹⁰पसंकुला कुलाचलसमुन्नतसौधशिखरनिकरचामीकर-कलशसहस्रनिःसृतप्र¹¹पटलमिलदमलबलभिदुपल²कलितकान्तिसन्तानविता³-

1. M₂, M₃ : read v. 4 before v. 3. 2. C : °ङ्गनां. 3. L : झंकार°. 4. M₃ : संमो° lacuna कर्षन्ती°; O, C : संमोहनं. 5. M₂ : कुर्वन्तीमि°. 6. L : इमामादुपक°. 7. M₃ : °धराम् lacuna भावये. 8. M₃ : हरि ॐ. 9. C : सूत्रधारः. 10. M₂ : स सभामवलोक्य पुर्णेन्दु शिशिरभवरज्यलानन्दसत्यचिद्रसिकः. 11. M₃ : °प्रचोरा; missing in M₁. 12. M₃ : विराजमान° lacuna रथचरण°. 13. C : चरण-घणितघण°. 14. M₃ : °विपु lacuna °दीर्ण°; C : समुदीर्ण°. 15. M₃, O : °हस्ति°. 16. M₂ : °संस्फालयद°; M₃ : °संस्फालनहस्त° lacuna तरङ्ग°; C : °संस्फायद°. 17. M₂ : °समुद्भूतनिध्वान°. 18. C : °कुल. 19. M₁, O, C : °कुलायकलायमान°. 20. L, M₁, M₂ : कलापिनीकलाप°. 21. L : °पटिल°; M₃ : °प° lacuna °हल°. 22. M₂ : °कालिकान्ति°. 23. M₃ :

I honour Ambā, who is worshipped by Brahmā and the other gods, whose lips are like a fully ripened *bimba*,¹ and who draws her sugarcane bow after fitting the flower arrow of infatuation² made more charming by the humming of female bees fascinated by the fragrance continuously given off by its pollen.

3

And moreover :

May the merciful heart of Viṣṇu, covered with the abundant saffron paste which comes from the breasts of the Ocean's daughter, always favour my happiness.

4

(At the end of the *nāndī* the *sūtradhāra*, looking at the audience with a deep obeisance) “ O you spectators, all of you who have completely mastered all the branches of learning, this is the capital city of Kolāhalapura, whose broad expanse resounds with the movement of a multitude of rattling wheels of naturally shining golden carriages on the infinitely resplendent royal highway; it is crowded with the movements of various troops in arms and upset by the ranks of the horses that behave like [timid] deers from fear of the extraordinary uproar arising from the huge heads of the elephants that swell up because of the beatings of the mahouts sitting on their necks which are dyed by a hazy mass of golden dust; it is filled with the noise of peahens that murmur in their nests; it has a canopy made of the splendour of purest

1. *Bimba* fruits are often compared to women's lips : the fruit looks like a very small green cucumber and when ripe it turns pink.
2. *Saṁmohanam*, infatuation, name of the fifth arrow of Kāma, the most dangerous because it leads to the ultimate stage of love folly; a verse in Nārāyaṇa's *Vivaraṇa* commentary to v. 66, Canto III of the *Kumārasaṁbhava* gives the five names of correspondent stages of mind induced in the wounded :

*dravaṇaḥ kṣobhaṇaś caiva vaśīkaraṇa ity aṇy
ākarṣaṇaś ca kāmasya bāṇaḥ saṁmohanano 'paraḥ ||*

(Kālidāsa, *Kumārasaṁbhava*, with 2 commentaries, the *Prakāśikā* of Aruṇagirinātha and the *Vivaraṇa* of Nārāyaṇa-panḍita — ed. by G. T.

(Continued on the next page)

निता नितान्तसन्तानितसरसीरुहसायकसपर्यासमारम्भसम्भारसम्पादनसमा-
 गतरसिकसमाजसमालम्बितललनाकरचलनाहितकङ्कणरवशङ्कितनवपङ्कजवैन-
 संकीलितमधुकरमधुरझङ्कारा आकाराधिकनिन्दितघनमन्दरगिरिकन्दरमणि-
 मन्दिररुचिदन्तुरलसदिन्दूपलसुन्दरविहारवितर्दिकविहरमाणमाणवकपाणि-
 पल्लवसमुल्लसितनखमुखपल्लवितवल्लकीनिनादविनोदितविलासिनीलीलानुविधा-
 यिनी कोलाहलराजधानी¹⁰ ।

यत्र कान्ता रतिक्लान्ता मधुराश्च मनोरथाः ।

विशेषेण विराजन्ते विजनेषु जनेषु च ॥ ५ ॥

[अनुष्टुभ्]

अत्रैव¹³ नित्यनिवासपरिशीलित¹³ निखिलविद्यानवद्यपाण्ड्यपारङ्गतानामत्रभवतां
 भवतां पुरतः¹⁴ किमभिनेयं मया सकलरसासारनिरूपकं¹⁶ रूपकम् ।

किं ब्रूय¹⁷ । ”

‘पुरा खलु पुरन्दरादिवृन्दारकवृन्दवन्दनीयचरणारविन्दस्यामन्दकन्द-
 लितानन्दकन्दस्य कात्यायनीसनाथस्य विश्वनाथस्थ²⁰ निरन्तरनिवासतया
 सफलितसकलपुण्यराश्यां काश्यां शर्वाणीरमणसपर्यासमर्पितनमस्यानां
 सदस्यानामस्माकमसौ²⁴ कर्णरसायनीकृता²⁵ तत्रत्यैः कोविदैरुदीरिता निखिल-

- °वित° lacuna °सरसिरुह°. 1. M₂ : °सारम्भसम्पादन°; M₁ : °सम्पा° lacuna °समागत°. 2. C : °ललनाहितकङ्कन°. 3. C : °वरनसं°; M₂ : °संकलित°; M₃ : °सं° lacuna °तमधु°. 4. M₂, M₃ : °करझंकार°. 5. L : झुंकारा. 6. M₂, M₃, O : आकाराधित°; C : आकाराशि°. 7. M₂ : °विहमाण°. 8. L : °सितनमुख°. 9. M₁ : दिवनिशतलानुविधायिनी. 10. M₃ : राजधा° lacuna यत्र; C : राजधानी. 11. M₁ : विज° lacuna °नेषु च. 12. M₂, M₃ : हि. 13. M₃ : °विशित°. 14. L : पुरतः lacuna अभिनेयं. 15. L : सलरस°; M₂ : समलरस°. 16. M₁ : °सार° lacuna °कं रूपकम्. 17. M₃ : ब्रूयम्; O : वूत. 18. L, M₁, O : °रविन्दस्यानमन्द°; M₃ : °रविन्दस्यानन्द°. 19. M₂ : °कन्दलितस्य मन्दस्य. 20. M₃ : °नाथस्य lacuna विरन्तर°. 21. C : °पुण्या°. 22. C : शर्वाणि°; M₁ : शर्वाणीचरण°. 23. M₃ : °णी lacuna सदस्यानाम्. 24. Missing in M₁; O : असा; C : अस्सा. 25. M₃ : °रसयनी° lacuna कोविदैरु.

sapphires mixed with the rays of a thousand golden pots placed on a multitude of terraces of palaces as high as a *kulācala*;¹ it resounds with the sweet buzzing of bees that remain pinned to the grove of fresh lotuses, frightened by the noise of bracelets that tinkle against each other on the moving hands of young women who cling to their lovers busy with the preparations for the ever repeated worship of the Lotus-Arrowed One (Love); it has the grace of charming women enraptured by the sound of lutes which bloom with the tips of the nails, glittering on their shoot-like hands, of young men who enjoy themselves on the terraces of palaces refulgent with their sparkling moonstones and jagged with the radiance of pavilions studded with gems and excelling in vastness the large cave of mount Mandara.

Here, exhausted from love making, lovely women and their sweet dreams of love shine forth distinctly both in secluded and in crowded places. 5

Which drama, full of overflowing *rasa*, shall I stage in front of you, respected sirs, who have deeply pursued faultless knowledge by your continuous stay here? What are you saying?"

‘Once indeed this became an elixir for the ears of us spectators who offer salutations, with devotion, to the husband of Śarvāṇī, this saying adorned with overflowing *rasa* which was proclaimed at the time of worship by the learned who live here, in Kāśī, where every mass of merit attains its fruit because of the constant presence of Viśvanātha, the consort of Kātyāyanī, source of unlimited bliss, whose lotus-feet are worshipped even by the multitudes of gods led by Indra :

(Continued from the last page)

GANAPATI SASTRI, Travancore, Vol. I, 2 and 3, 1913/14 Trivandrum Skt. Series, N. 27, 32 and 35).

1. Name given to the principal mountain ranges. Those of *bhāratavarṣa* are: Mahendra, Malaya, Sahya, Śuktimat, Rkṣa, Vindhya, and Pāriyātra.

रसपरिवाहपरिस्फुरन्ती¹ किंवदन्ती ।

शंकरः सकलसत्कविमान्यः साहितीसरसकाव्यविलासः ।

शारदातिलकमुज्ज्वलशय्याकोमलं³ खलु बभाण स⁴ भाणम् ॥ ६ ॥

[स्वागता]

स⁵ एव सहृदयहृदयाह्लादकारी सुविहितप्रयोगानुसारी सकलरसमाधुरी-
धुरीणो भाणः । ततस्तमेवाभिनयता भवता सत्वरमुपरं⁶ज्यन्तां सभासद इति⁷ ।

“ महानयं प्रसादः । अद्य खलु निर्वद्या मे विद्या ।

सा मनोहारिणी वाणी तरुणीव गुणान्विता ।

सरसैरादृता सा चेदामोदः¹³ कनकस्य सः ॥ ७ ॥

[अनुष्टुम्]

(श्रुतिमभिनीय) कुशीलवाः किं वदथ ”¹⁵

‘ सजीकृता विद्वज्जनानन्दसंधायिनी समग्री⁶ नाट्यसामग्री । किं
विलम्बयसे सूत्रधार⁷ । समालम्बय पात्राणीति ’ ।

(सानन्दम्) “ चित्रमिदं पात्रनिकुरुम्बसम्पादनं¹⁸मविलम्बेन ।

(नेपथ्ये) आर्ये किं ब्रवीषि ” ।

‘ अस्मी सङ्गीतविद्यानिषद्याः⁹ सभासदः । तदखिलावधानधारेण सूत्र-
धारेण भवितव्यम् ’ [इति] ।

“ अद्य खल्वनुकूला नियतेर्गतिः²⁰ । यतः

1. L, O : परिस्फुरन्ति किं वदन्ति; M₂ : परिस्फुरन्त. 2. M₁ : °स lacuna
°रस°. 3. M₃ : °कोमां lacuna °ह्लाद°. 4. C : ख भाणं. 5. C :
षयेव. 6. O : °हृदयंह्लाद°; C : °हृदयांह्लाद°. 7. M₃ : माधुरी
lacuna °णो; C : °धुरिशो. 8. M₂, M₃ : °रज्जन्तां. 9. M₂ : सभास°
lacuna इति. 10. M₁ : °यं lacuna सादः. 11. M₃ : अथा. 12.
M₃ : नि° lacuna °व° lacuna °न्विता. 13. M₃ : आमोदः lacuna श्रुतिम्.
14. O : कुशीलवा°. 15. C : वदधि. 16. M₃ : °संधायिनी lacuna
सामग्री. 17. M₃ : सूत्रसन्धार° lacuna °पात्रनिकुरुम्ब°. 18. M₈ : °पादन°
lacuna °लम्बेन. 19. M₃ : °निष्ययथाः [perhaps निष्णाताः ?] lacuna
°ण सूत्र° lacuna खलु यस्य. 20. C : नियतेर्गतिः.

Saṅkara, who is worthy of honour from every true poet, and who delights in poetics and in beautiful poems, composed this *bhāṇa*, the Śārādātīlaka, delightful for its brilliant style. 6

It is a *bhāṇa* which, infused with the sweetness of all the *rasas*, and in accord with the rules of dramatic production, procures delight in the hearts of people. So may your honour presently entertain the audience with its performance.'

"This is a great favour ! Today certainly my science is blameless :

This poem delights the mind like a young woman adorned with virtue; if it is honoured by sensitive people it would be like gold which has acquired a sweet fragrance.¹ 7

(Feigning to listen) Actors,² what do you say ?"

'The whole apparatus of the performance, which gives pleasure to the learned, is ready. Why do you linger, director? Have [the actors] assume their roles'.

(Gladly) "It is wonderful to bring forth the group of actors without delay.

(Behind the curtains) Dear lady, what do you say ?"

'These spectators are real knowers of the arts of dance and vocal and instrumental music,³ so the director should pay complete attention.'

"Today the course of fate is certainly favourable, for :

1. This verse illustrates the figure of speech called "*nidarśana*", in which perfection is added to perfection : gold is already an excellent thing, and to perfume it would be to perfect it yet further.

2. In a *bhāṇa* there is only one person on stage. This confusion about the structure of the apparatus is indicative of the late date of the composition. (See introduction).

3. *Saṅgīta* means a complete concert, consisting of dance and vocal and instrumental music. A popular *subhāṣita* says : "*gītaṁ vādyam nartanam ca trayam saṅgītam ucyate*".

सुलभं खलु यस्य कस्य वा चतुराणां हि¹ मनःप्रसादनम् ।

विमले सति मौक्तिकोदरे³ यदसारोऽपि गुणोऽधिरोहति ॥ ८ ॥

[वियोगिनी]

ततो भविष्यत्यनायासकृतपरितोषा परिषदेषा ।

(समन्तादवलोक्य)

वसन्तः⁵ कालोऽसौ सरसमधुनिष्यन्दमधुरः

समुन्मीलद्वाक्षारसरुचिरसाराः कविगिरः ।

स चासौ सारज्ञो नटनचतुरा लासिकवधू-

रुदारे सम्भारे सति वचसि को वा न कुशलः ॥ ९ ॥

[शिखरिणी]

अत्र हि¹⁰

गमनतरलहारा चारुसङ्गीतसारा

मनसिजमधुवल्ली मञ्जुलीलामतल्ली ।

चलितनयनतारा कान्तवक्षोजभारा

रचितनटनवेर्षा¹¹ राजते चन्द्ररेखा ॥ १० ॥

[मालिनी]

(सहर्षम्)

वनलतावनितापरिरम्भण-

स्फुरितसर्वमनोहरसौरभः ।

1. Missing in M₁. 2. M₃ : प्रस° lacuna °नं. 3. C : °कोद° lacuna यद°. 4. L : अनयाधृत°; M₂, M₃ : अनयाकृत. 5. C : वसन्त-कालो. 6. M₃ : सरसनिष्यन्द°. 7. M₃ : °रुचि° lacuna °रः lacuna °सौ. 8. Missing in M₂. 9. L, M₁, O : कोऽसानकुशलः. 10. Missing in M₂, M₃. 11. M₂ : चकित°; M₃ : चकितनयन° lacuna °रा. 12. L, M₃ : नहनरेखा; M₁, M₂, C : नटनरेखा. 13. M₃ : °रम्भण° lacuna °मनोहर°.

To delight the mind of a stranger or one who is intelligent is easy : if the inside of the pearl is faultless, even a worthless thread can pass through it (also, acquire merit). 8

So this audience will easily obtain its satisfaction. (Looking around)

This is the time of spring, sweet with the flow of excellent honey. The poets' words have the charming essence of the juice of fully ripened grapes. As for this man, he knows the heart of the matter, and the dancer is graceful in her dance. When the requisites are so rich, who would lack skill in speeches ? ¹ 9

And here,

This Candralekhā shines in her dancing costume and is the quintessence of charming music and dance, the sweet vine of the Mind-Born One (Love), the excellence of sweet graces; the pupil of her eye-darts to and fro, while her necklace dangles as she moves with the weight of her beautiful breasts. 10

(Joyfully)

The spring breeze blows in the sky, perfumed by all the jasmines that tremble in the embrace of their beloved female vines, and arouses the passion of Rasikāśekhara. ” 11

1. This introductory verse recalls the *prastāvanā* (v. 5) of the *Ratnāvalī* (Harṣa, *Ratnāvalī*, ed. by M. R. KALE, Bombay 1921, p. 6) :

śrīharṣo nīpuṇaḥ kaviḥ pariśadāpy eṣa guṇagrāhinī
loke hāri ca vatsarājacaritaṁ nāṭye ca dakṣa vāyam |
vastu ekaikam apīha vāñcchitaphalaprāpteḥ padaṁ kiṁ punā
madbhāgyopacayād ayaṁ samuditaḥ sarvo guṇānāṁ gaṇaḥ ||

वियति वाति वसन्तसमीरणो¹

रसिकशेखरभावमुदीरयन् ” ॥ ११ ॥

[द्रुतविलम्बित]

(इति निष्क्रान्तः) । (ततः प्रविशति रसिकशेखरो रसिकशेखरः) ।

(निर्वर्ण्य चन्द्ररेखाम्)

“ उदारमणिकञ्चुलीतरलतारहारस्फुरत्-

पयोधरमनोहरं गमनचातुरीभासुरम् ।

रणञ्चरणनूपुरं रुचिरघर्मविन्दूत्करं

नवीनमिह नर्तनं वितनुते न केषां मुदम् ॥ १२ ॥

[पृथ्वी]

साङ्गैरङ्गविलासैरङ्गीकुरुतेऽधुना कुरङ्गाक्षी ।

आनङ्गमङ्गलश्रीः शृङ्गारालिङ्गनानि सङ्गीते ॥ १३ ॥

[आर्या]

(स्वगतम्)

लोलकङ्कणकिङ्किणीकलरवप्रक्रान्तकोलाहला

प्रोत्कूजत्कमनीयकण्ठत्रिलुठत्पारावतप्रक्रिया ।

सञ्ज्ञाता रसविह्वला रतिसुखे संदष्टविम्बाधरा

येनैषा¹ नितरामसौ रतिपतेः² साम्राज्यभर्ता युवा ॥ १४ ॥

[शार्दूलविक्रीडित]

(परिक्रम्य प्राचीमवलोक्य)

अये प्रभातमिव भातीयं शर्वरी । तथा हि

1. M₃ : °समीरणे. 2. C : °हारसपयोधर°. 3. O : सङ्गैर°. 4. M₃ : कु° lacuna अनङ्ग°. 5. M₂ : आलिङ्ग° lacuna °नि. 6. M₂ : स्ख° lacuna °तं. 7. L : किङ्किणीकलरव°; C : किङ्किणीलरव°. 8. C : °विटत्°. 9. M₃ : संक्रान्तरास°. 10. M₁ : रतिसुख° lacuna °दृष्ट°. 11. C : येनेषा. 12. M₃ : रतिप° lacuna साराज्यनदीयुवा. 13. M₃ : अलोक्य. 14. L, C : अय;

(Exit. Then enters the best of the *rasikas*,¹ Rasikaśekhara).
(Looking closely at Candralekhā)

“ Who is not delighted by this new dance, which is brilliant with her skill of movement, which captivates the mind as her breasts sparkle with the necklace that glitters over her bodice studded with precious jewels, and in which the anklets tinkle and she is covered by shining drops of perspiration ? 12

With enticing gestures and with her limbs that fawn-eyed one, beautiful in the bliss of love, now promises love embraces in her dance. 13

(To himself)

She is bitten by him on her *bimba*-like lower lip in the pleasure of love, she is overcome with passion, the soft sounds of the tiny bells attached to her moving bangles have created a loud noise, and the doves respond intermittently from their loudly cooing tender throats : that young man certainly holds the dominion of the lord of Rati (Love). 14

(Walking around and looking eastward) Oh, this night looks like dawn.

1. *rasika* is a complex term that carries a plurality of connotations : “ a man who can savour things ” is perhaps close to its meaning. It indicates not only the subtle connoisseur of poetry, music, and art in general, but also the connoisseur of women and food.

ऊरीकरोति विरतिं विततान्धकारो

दूरीकरोति रुचिमिन्दुकरप्रसारः ।

अङ्गीकरोति रुचिमिन्द्रदिशोऽवकाशो

रङ्गीकरोति गगनं घनरागलक्ष्मीः ॥ १५ ॥

[वसन्ततिलका]

अपि च

निर्याताः फणिसङ्घतः फणिफणामाणिक्यमालारुचो

दुर्वारः किमु पूर्वपर्वतवनीवैश्वानराणां गणः ।

आहोस्विद्विकटाटवीकरिघटादन्ताग्रसंघट्टतः

प्रागुर्वीधरधातुधूलिरथवा रागो रवेर्जम्भते ॥ १६ ॥

[शार्दूलविक्रीडित]

ईदानीं खलु

इन्दुः स्कन्दति मन्दमम्बुजवने जागर्ति संवर्तिका

कोकी¹⁵ शोकरसं जहाति विग¹⁶तश्रीजालकास्तारकाः ।

निर्यत्सूर्यमयूखपावकशिखासंघातसंघर्षतो¹⁷

रम्येन्दीवरमन्दिरा¹⁸दिव भयान्निर्यान्ति पुष्पन्धयाः ॥ १७ ॥

[शार्दूलविक्रीडित]

किञ्च

सामभोगे पूर्वभागे नभसि वितमसि प्राप्तसङ्गे विहङ्गे

पद्मालौ निर्गतालौ रुचिरतनुरुचौ शर्वरीशे निरा¹⁹शे ।

M₂, M₃ : अयि. 1. M₂ : दूरी°. 2. M₂ : रुचिम्; C : रिचमिमकर°. 3. M₂, M₃ : रुचिम्. 4. M₁ : °वकाश. 5. M₂ : अङ्गी°. 6. M₃ : °सदनतः. 7. M₃ : °माणिमालारुचो. 8. L : गण. 9. M₁ : विकषाट°. 10. M₃ : वीपरिघटा°. 11. M₁, M₂ : °संघट्टितः; M₃ : °संघषितः. 12. C : जम्भिते. 13. O : इदानीं. 14. C : संदति. 15. C : शेकी. 16. M₃ : विग° lacuna °जालकास्°. 17. L, M₁, M₂, M₃ : °संघषिते. 18. L, M₁, M₂, C : °मन्दिरेधिकभयान्. 19. M₁ : विनाशे; M₃ : विलोके निराशेके.

The diffuse darkness comes to an end, the widespread moon rays lose their splendour, Indra's region¹ has assumed radiance, and the beauty of the coloured clouds tinges the sky. 15

Moreover,

Are these hoods of cobras, resplendent like a ruby necklace, that have emerged from the cobras' dwelling (*pātāla*, the nether world), or is it an irresistible group of fires in the forest of the eastern mountain? Or is it the red mineral dust of the eastern mountain, thrown up by the sharp ends of the tusks of a troop of wild elephants in a dense forest? Or else, does the red hue of the sun spread out? 16

Now certainly,

The moon slowly² goes down, the young lotus leaf slowly wakes up in the lotus grove, the female *cakravāka*³ abandons its feeling of sorrow, the stars lose their flood of splendour, and the bees because of the impact of the fire's flames in the form of the rays of the sun emerge as from fear from the abode of the charming blue lotus.⁴ 17

Then,

When the eastern region has expanded, when the sky is cleared of darkness, when the birds come together, when the rows of

1. Indra presides over the Eastern quarter.

2. *mandam*, slowly, in this verse qualifies at the same time two verbs, *skandati* and *jāgarti*, as it is located between them, according to the rule called *dehalidīpanyāya*, "the light put on the threshold" (that illuminates both the room within and the terrace without), or *kakākṣiyugalakanyāya*, "crow's eye" (tradition maintains that crows have but one visual orb, which, as occasion requires, moves from the cavity on one side of the head to the one on the other).

3. A poetical convention maintains that the couples of *cakravāka* birds, due to a curse of Rāma, though united during the day loose sight of each other at night and do not manage to come together until morning.

4. *indīvara*, the blue lotus, blooms during the night and closes with the first rays of the sun; this is why the bees in the early morning abandon

(Continued on the next page)

निःशोके चक्रवाके विसरति मरुति त्यक्तसारे तुषारे
सालोके सर्वलोके मुदमिह तरणिः प्राणिचित्ते विधत्ते ॥ १८ ॥

[स्रग्धरा]

अत्रैव खलु नेत्रसुखम् ।

ईषत्पार्श्वविसारितैकचरणं तारकणत्कङ्कणं

किञ्चिद्वक्त्रितमध्यमं समधिकस्वेदाम्बुवक्त्रानिलम् ।

रज्ज्वाकर्षणलोलबाहुयुगलं पर्यायवर्लगात्कुचं

बलव्यः किल पश्यतामिह मनो मथ्नन्ति नेदं दधि^१ ॥ १९ ॥

[शार्दूलविक्रीडित]

इह च

प्रत्यग्रस्तनमण्डलीनखपदप्रश्लिष्टचेलाञ्चलाः

प्रेयश्चुम्बितगण्डभित्तिविलसत्ताम्बूलमुद्राङ्किताः ।

केलीखेदभरालसात्मचरणा निद्राविलोलेक्षणाः

खेलकल्पितमन्मथैरवयवैरायान्ति वाराङ्गानाः ॥ २० ॥

[शार्दूलविक्रीडित]

(पुरोऽवलोक्य)

प्रत्यूषप्रथमानभानुविदिते लोकैकमित्रागमे

प्राची लोचनलोभनीयमधुना रागं विधत्ते मुखे ।

शोर्कात्तारकनायकः प्रवसति त्यक्त्वा निशार्का^१मिनीं

लोके कापि सुखं कचिच्च न सुखं चित्रं विधानं विधेः ॥ २१ ॥

[शार्दूलविक्रीडित]

1. M₃ : विसर° lacuna मरुति. 2. M₃ : प्राणिचित्रं. 3. C : °स्वेदाम्बु°. 4. C : °युगलं. 5. M₃ : प° lacuna °गल्लुचं; C : °वल्लुचं. 6. C : दधि. 7. M₂ : किं च । इह च ।; M₃ किं छच ।. 8. M₁, M₃ : °नखमुखप्रश्लिष्ट°. 9. C : खला°. 10. M₃ : °कल्पित° lacuna °खयवैरा°. 11. M₃ : वारा° lacuna पुरो. 12. C : प्रत्यूष°. 13. L : विविधत्ते. 14. O, C : शोकः. 15. M₃ : °यामिणी. 16. M₃ : वि° lacuna विधेः; C : विचेः.

day lotuses are free from bees, when the lord of the night¹ who is always charming has lost his beauty, when the *cakra-vāka* is without sorrow, when the wind moves freely and the cold has abandoned its intensity and all the world is full of light, the sun gives joy to the minds of the living. 18

Here is a delight for the eye :

Breasts dance alternately, arms move pulling at the rope, faces pant, abundantly wet from perspiration, waists bend slightly, bracelets tinkle shrillingly, one foot is placed slightly apart on one side : here the milkmaids indeed churn the minds of the onlookers, not these curds.² 19

And here,

The edges of their bodices are sticking to the fresh nail scratches [inflicted] on the circle of their breasts; the upper part of their cheeks kissed by lovers is sealed by a shining mark of betel; their feet are slowed down by the burden of love sports; their sleepy eyes strain to keep open : the prostitutes advance with limbs in which passion is revealed by amorous gestures. 20

(Looking in front of him)

When, by the spreading light at early dawn, the arrival of the sun (*mitra*), the sole friend (*mitra*) of the world, is known, the east³ immediately puts on its face a colour pleasing to the eye; the moon (leader of the stars) departs⁴ sadly after

(Continued from the last page)

it, for fear of remaining shut inside the calyx. Many classical Indian dances represent thematically the sorrow and fear of a bee imprisoned in this way.

1. The moon.
2. The traditional way of making butter is portrayed here : cream and curds are placed in a large vessel and churned with a stick that is made to rotate by means of a rope that is alternately pulled at its two extremities.
3. This indicates that the east is the mistress of the sun.
4. The verb *pravasati* means "leaving for a long voyage" and therefore evokes a mood of *vipralambhaśṅgāra*, "love in separation".

(साश्चर्यम्)

तरुणे दिनकरबिम्बे वियदवलम्बे विभावरीनाथः ।

त्यक्त्वा करगतमम्बरमपि धावति चोरवद् विकलः ॥ २२ ॥

[आर्या]

इदं किरणधूसरं दलितपद्मिनीकेसरं

लसत्कुमुदशोषणं मसृणयामिनीदूषणम् ।

अनङ्गमदखण्डनं गगनमण्डलीमण्डनं

तदेति⁴ रविमण्डलं दिविर्जनाथदिङ्मण्डलम् ॥ २३ ॥

[पृथ्वी]

विसंसीयति तामिस्रं बलं वैकर्तनं महः ।

दुर्बलस्य बलिष्ठेन विरोधो हि दुरत्ययः ॥ २४ ॥

[अनुष्टुम्]

(स्पर्शसुखमभिनीय) अधुना समुदितमधुना मधुना भवितव्यम् ।
तथा हि

माकन्दमाकन्दलयत्यमन्द-

प्रसूनगुञ्जमराभिरामः ।

मन्दारसन्दोहमरन्दसिक्तो

मन्दानिलोऽसौ मधुमासमत्तः ॥ २५ ॥

[इन्द्रवज्रा]

मञ्जुले माधवीकुञ्जे मधुरामोदमेदुरे¹⁰ ।

कुर्वन्त्यानङ्गसङ्गीतमङ्गलं मधुपाङ्गनाः ॥ २६ ॥

[अनुष्टुम्]

1. M₃ : किरण° lacuna °नीकेसरं; C : पद्मिनी°. 2. C : मखण°. 3. M₃ : अन° lacuna गगन°; C : गगल°. 4. M₁ : उदेति. 5. M₃ : दिव°. 6. M₃ : विस्रयति. 7. M₂ : दुर° lacuna °यः. 8. M₃ : दुरत्ययः lacuna °भिनीय. 9. M₁ : माकन्दकन्दन्दलयत्य°; M₃ : माकन्दलयत्य°. 10. L : °मेदुरि. 11. M₁ : अनङ्ग°.

abandoning his beloved, the night; somewhere in this world there is joy, elsewhere there is misery; wondrous are the deeds of fate.¹ 21

(With wonder)

When the newly risen disc of the sun hangs from the sky, the lord of the night (the moon), abandoning the sky (*ambara*) though it is within the reach of his rays (*karagata*), loses his lustre (*vikala*) and runs like a thief, who, though having held the garment (*ambara*) firmly in his hands (*karagata*), loses his energy (*vikala*), abandons it, and runs away. 22

Here goes the sun's orb, with dim rays, opening the lotus filaments, withering the lily, defiling the tender night, shattering the pride of the Bodiless One (Love), and decorating the regions of the sky. 23

The sun's lustre removes the vigour of darkness; the opposition of the weak against the strongest is difficult to maintain. 24

(Gesticulating the feeling of touch) Now spring rich in sweetness ought to have set in. For :

This gentle breeze,² intoxicated by the month of spring, impregnated with the nectar of a multitude of coral trees, and delightful to the black bees that hum busily on the flowers, brings forth in abundance [the blossoms of] mango. 25

The female bees make an auspicious song of love in the beautiful bower of tender jasmines rich with sweet fragrance. 26

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1. Cf. *Śakuntala*, Act IV, v. 2, for the same idea of the happiness of one being the sorrow of another. (Kālidāsa, *Abhijñāna Śakuntala*, ed. by M. R. KALE, Bombay 1898, 10th edition, Bombay 1969, p. 129).
 2. This description of the breeze shows quite appropriately the three qualities a breeze should possess, *śaitya*, "coolness", *gandhya*, "fragrance" and *māndya*, "slowness, gentleness".

टङ्कारः स्मरकामुकस्य विकसत्कान्तारकान्तिश्रियो

झङ्कारः करकङ्कणस्य विलसद्वासन्तवीणारवः ।

हुङ्कारः स्मरसङ्गरे विजयिनोऽनङ्गस्य शङ्खस्वनो

हिङ्कारो रतिनायकस्य स^१ वने भृङ्गीरवोऽसौ श्रुतः ॥ २७ ॥

[शार्दूलविक्रीडित]

इदानीं हि

भृङ्गीतरङ्गीकृतनादरङ्गी

सारङ्गसङ्गेन वनान्तरङ्गे ।

अनङ्गनाराचनिषङ्गिताङ्गी

शृङ्गारमङ्गीकुरुते कुरङ्गी ॥ २८ ॥

[उपजाति]

(समन्तादवलोक्य)

अ^२थं खलु विशृङ्खलविहरम^३णरुतमधुरमधुकरतरुणचरणविदलितविपुल-
तरुनिकरविलस^४दमितकुसुमसमुदयसमुदितपरागपरिवृतचित्रगात्रतया पटवास-
वासित इव ; संततपुष्पपरिष्कृतपुष्पवनाविष्कृतपुष्करतया स्वच्छतरा-
च्छादनाच्छादित इव ; प्रतिक्षणपरिभ्रमदभ्रग^५भिर्निर्गलदनर्गलक्षीरधारा-
प्रक्षालितस्फटिक^६तटच्छटाघटिततया स्फुरिताट्टहास इव ; तरुणारुणकिरण-
सरणिवदधिक^७रुधिरवर्णपरिपूर्णविकट^८कटक^९नचटुलधातुधराधरतया कुङ्कुम-
पङ्काङ्कित इव ; गगनमण्डलीमण्डनायमानशिरःसरदभङ्गतरङ्गिणीतरङ्गित-

1. M₂, O : तंकारः. 2. M₂ : विलसत्°. 3. L : झुंकारः. 4. M₂ : °सुन्दरे.
5. C : न; M₁ : समरे भृङ्गी°. 6. M₁, M₂ : °रङ्गे. 7. M₃ : सारंगेसंगेन lacuna °नान्तरंगे. 8. M₃ : अ° lacuna खलु. 9. L : °विहरमस्तरमधुर°; M₁, M₃ : °विहरदुस्तरमधुर°; M₂ : विहर° lacuna °स्तरमधुर°.
10. M₂, O : °विलसञ्चित°. 11. C : °पुष्प°. 12. M₃ : °निर्मलदल° lacuna °ल° lacuna °प्रक्षालित°; M₂ : °निर्गलदनर्गलक्षीर°.
13. C : °स्फुटकत°; M₂ : °स्फटिकघाटितटच्छटीतया°. 14. M₃ : °वदलिक°. 15. O, C : °कटकनवन°.
16. M₁, M₂, M₃ : कटकनटनचटुल°. 17. M₂, M₃ : °शिशिरशारदाभ्रगङ्ग-

The humming of the bees heard in the forest is the twang of the bow of Smara (Love), which has the grace of the forest with its young shoots, and it is the tinkling of the bracelets, the tunes of the lutes played in spring, the shouts of victory of the winner of the love battle, the signalling sound of the conch shell blown by the Bodiless One (Love), and the sound of the cymbals of the lord of Rati (Love). 27

And now :

Delighting in the sound continuously produced by the bees, the female deer, her limbs becoming the quiver for the arrows of the Bodiless One (Love), has fallen in love with the male deer in the thick of the forest. 28

(Looking around) This one (the mountain) indeed looks like one perfumed with fragrant powder, because its variegated limbs are covered with the pollen produced by masses of countless flowers which shine from a multitude of huge trees and are opened by the tender feet of sweetly buzzing bees that roam at will; it looks like one wrapped in a transparent veil, with its ponds visible through vines always adorned with flowers; it looks as if it is constant loud laughter, because it is made of a mass of crystal slopes washed by gushing streams of clear water that flow freely from moving clouds; it looks like one decorated with saffron paste, with the thickly laid mountain slopes having glittering streams of red mineral ore that look like the flood of rays of early dawn; it looks as if it had a very long, priceless pearl necklace, as its limbs are washed by the cascade that falls uninterruptedly from its peak (also, head) which looks as if it were an ornament to the vault of the sky; it looks like one with a diadem put on his tuft, with all its peaks decorated with the fully opened incomparable feather tails of flocks of peacocks much delighted¹ as they mistake for the thundering of thick clouds

1. Tradition maintains that peacocks dance for joy at the start of the rains.

निजाङ्गतया दीर्घतरानर्घतारहार इव ; समुन्नतसालसंतानसंतानितसमीर-
समीपसञ्चारसमुल्लोलकल्लोलिनीनिरङ्कुशनिपातनिर्घयन्दितनिर्बिडनीरदनिर्नाद-
निश्चयनितान्तमुदितनीलकण्ठनिवह्निरन्तरनिर्मितनिरूपमनिजपिच्चविकास-
समञ्चितनिखिलशिखरतया शिखासंमर्षितशेखर इव ; पार्श्वद्वयप्रतिगत-
प्रचुरगण्डप्रकाण्डप्रसुप्तप्रतनुचर्मरीपरिवृतदरीमुखविनिर्गतविमलपद्मारागमणि-
मरीचिनिरूपितपुरोभागतया इर्मेश्वरेखालङ्कृतमुखविवरनिःसरद्वीटीरसधार
इव ; समुल्लसत्कुसुमवल्लीवेल्लितनितम्बनिकुरुम्बतया समालम्बितनितम्बिनीजन
इव ; निरवधिकनिरूढकरीरशरीरतया पुलकितकलेवर इव ; कोरकित-
किंशुकसंचयकञ्चुकितसर्वावयवतया विपिनश्रीलिखितनखाङ्क इव ; गुरुतर-
तरुकोटरकुटीरकूजद्विजकुलकलरवकलितकलकलिततया रमणीयरतिकूजित
इव ; सान्द्रपयोधरसमाश्लिष्टसमस्तसानुतया पयोधरपरिरम्भित इव ; संतत-
समीरसमीरितसंमुखसमुन्नमनोन्नमनसमाकुललवलीलतासमाक्रान्तकान्तवि-
ग्रहतया सुदतीजनसमारब्धसुरतव्यतिक्रम इव ; समुत्तुङ्गशृङ्गः कामि-
जनाडम्बरं विडम्बयति ।

(समन्तादवलोक्य साश्चर्यम्)

इयममन्दगुणमन्दिरतया वृन्दारकनगरीमपि निन्दति कोलाहलराजधानी ।

- तरङ्गिणी°. M₃ : °तराङ्गणी° lacuna °जाङ्गनतया. 1. M₃ : °रान° lacuna
°कार इव; O : °तारहा इव. 2. M₂ : °संतान° lacuna °तानित°; C :
°संतनितनित°. 3. M₃ : °कल्लोलित°. 4. L, M₁, M₂ : °निष्पदित°. 5. M₂ : °निविड° lacuna °निनाद°. 6. C : °निनादश्चय°. 7. M₃ :
निरूपम° lacuna विकास°. 8. M₂ : °शिखासंर्षित°. 9. M₃ : °चमरी°
lacuna °वृत°. 10. M₂, M₃ : °लेखालसितमुखविवरनिस्सृतवीटी°; C : °वीटरस°. 11. M₃ : °नितम्बिनी°. 12. M₃ : °नखाङ्कित इव । 13. L : °गुरुकर-
तरुकोटिर°; M₁ : °गुरुतरतरुहकोटर°. 14. O : °कूजद°. 15. M₁, M₃ :
°कलितकलकलतया. 16. M₃ : °समुन्न° lacuna °न्नमन°. 17. M₃ :
°विग्रहतया. 18. C : °व्यक्रिदु. 19. M₂, M₃ ; कामिनीजना°. 20. C ; विडम्बयति. 21. M₂ : अमन्दमन्दिरतया.

dashing against each other the roaring clash of the waterfall brought nearer by the wind which howls along a row of vaulted *śāla* trees; it looks like one who has a flow of red betel juice coming from the opening of his mouth which is adorned with a line of moustaches because its forepart is completely covered with the light of pure rubies appearing from the entrance of a cave surrounded on both its sides by slender female yaks that sleep on huge rocks; it looks like one embraced by a group of beautiful women because of the multitude of its ridges abundant in shining blossoming vines; it looks like one whose hair stands on end because it is full of thick stands of bamboo; it looks like the nail scratch made by forest nymphs, with all its sections covered by groups of *kirīṣuka* trees full of (red) blossoms; it sounds like one who utters moans of pleasure, with the soft cooings of flocks of birds which nest in the hollows of tall trees; it looks as if it were one closely embraced, because its summits are completely wrapped by thick clouds; it looks like one engaged in sexual union under a beautiful woman, because its lovely body is overrun by the *lavalī* vine constantly tossed by the everblowing wind; This lofty mountain seems to challenge the exuberance of impassioned lovers.

(Looking around in wonder)

This is the capital city Kolāhala, that puts to shame even the town of the gods, because it is the abode of men possessed of virtues.

Here¹ (in Amarāvati) there is a single *haricandana*,² but there (in Kolāhala) are all the best trees; here is only one *pumṇāga*³ and no other, but there all men are *pumṇāgas*

1. Example of *vyatireka-alāmkāra* : the qualities of one thing (here of Kolāhala) are compared with those of another (here Amarāvati) by continual pun.
2. One of the trees of *svarga*.
3. Here it could mean one of the five trees of *svarga*, "heaven", whose names are given in this couplet :

(Continued on the next page)

अत्रैको हरिचन्दनस्तरुवराः सर्वेऽपि तत्र स्थिताः

पुंनागः पुनरेक एव न परस्ते तत्र सर्वे जनाः ।

तत्रत्यैरधराभृतैरिह^५ सुधा विस्मारिता मय्यतो

निर्वेदादमरावती गुरतरादन्तर्दधे व्योमनि ॥ २९ ॥

[शार्दूलविक्रीडित]

आत्मीयोऽपि सुधानिधिः सुरगणैर्दृष्ट्वा मुहुश्चर्व्यते

तत्तातः सरितां पतिः स मथितः सर्वैः सुधालिप्सया ।

वक्तुं दुष्करमर्थिनीह विहितं कर्म त्रिशङ्कौ पुरा

सर्वे स्वोदरपूरणैकरसिकाः किं तैरलं स्वर्गिभिः ॥ ३० ॥

[शार्दूलविक्रीडित]

इह तु

सौहार्देन समीक्षन्ते स्वात्मानमिव बान्धवं ।

पुष्पन्त्यर्थिजनान् सर्वे स्वबन्धूनिव साधवः ॥ ३१ ॥

[अनुष्टुभ्]

(सर्वतो विलोक्य सविस्मयम्) अद्य खलु निखिलविबुधमख-
वदावासतया त्रिदश^१गरी^३ ; बहुलशिखिशिखाशेखरितगृहशिखर^४तया
तेजोवतीव ; निरवधि^५धनवदाधारतया धनाधीशनगरीव ; निरन्तरेन्दिरा-
मन्दिरतया गोविन्दमन्दिरमिव ; सततमप्यगण्यपुण्य^६जनशरण्यतया यक्ष-
वतीव ; नित्यनिखिलजीवनस्थानतया वरुणशर^७णमिव ; सर्वसर्वज्ञ^८निलयतया
रक्षोवती^९ ; निःशेष^{१०}जीवलोकप्राणत्राणकारणतया समीरपत्तनमि^{११} ;

- | | | |
|---|---|---|
| 1. M ₂ : तत्रैको. | 2. M ₃ : परं lacuna तत्र. | 3. M ₃ : सर्वजनाः. |
| 4. O : तत्रत्यैरधरा. | 5. M ₂ , M ₃ : °रिति. | 6. M ₁ : अतरं. |
| 7. M ₂ , O : समाधितः ; C : समुधित. | 8. M ₂ : पुष्पन्त्यर्थजनान्. | 9. O : |
| स्वबन्धूनिव. | 10. M ₁ , M ₂ , M ₃ : °वलोक्य. | 11. M ₃ : °विधं. |
| 12. M ₃ : त्रिदशशं. | 13. C : °गरीड । | 14. M ₃ : °शिखं lacuna °तीव । |
| 15. M ₃ : °धिकं lacuna °रतया. | 16. L : अगम्यपुण्यतया. | 17. M ₂ : |
| शेषालय इव । | 18. M ₃ : सर्वविज्ञं. | 19. M ₁ , M ₂ : यशस्वतीव. |
| 20. M ₃ : निःशेषलोकप्राणं. | 21. C : °प्राणत्राणतया. | 22. C : °पण्डनमिव. |

(distinguished). The people there (in Kolāhala) have caused my nectar to be forgotten on account of the nectar of the lower lip [of their women]; and thence, thoroughly dejected, Amarāvātī has disappeared in the sky. 29

Although the treasure of nectar (the moon) belonged to them, when the hosts of the gods saw it they tasted it again and again (so as almost to consume it); then, with the desire of obtaining nectar, they churned its father, the lord of the rivers (the Ocean). In old days they performed against Triśaṅku¹ the beggar a deed difficult to describe in words. Enough of these heavenly ones, as they all seem to be interested only in filling their own bellies ! 30

Here on the contrary,

Out of their good nature people treat even a distant relative as a close member of the family. All the good people [here] look after the poor as after their own kinsmen. 31

(Looking around in wonder)

Today this capital city shines surpassing the town of Kubera, famous in the triple world : certainly it looks like the town of the gods (Amarāvati) as it is the abode of a multitude of very learned sacrificers (also, of all the gods with their chief Indra); like the city of Agni, as the terraces of its palaces glitter with the rays of lighted lamps; like the town of Kubera, as it is the abode of innumerable rich people; like the abode of Govinda, as it is a resort of inexhaustible wealth (also, the permanent residence of Lakṣmī); like the city of the yakṣas, as, though vast, it is inhabited by innumerable pious people (also, by rākṣasas,

(Continued from the last page)

pañcaite devataravo mandāraḥ pārijātakāḥ |

saṃtānaḥ kalpavṛkṣaś ca puṃsi vā haricandanam ।

(Amarakoṣa, *Nāmalingānuśāsanam*, ed. by Pandit ŚIVADATTA and V. PANASHIKAR, Bombay 1897, I. 40). It could also mean "best of men", and "elephant", so that it could also refer to Airāvata, the divine elephant.

1. Triśaṅku, a mythical king, had asked to be admitted into heaven in his mortal body. The gods hurled him down head first, but he was stopped in mid-air and became a constellation (the Southern Cross). (Vālmiki, *Rāmāyaṇa*, ed. by P. L. Vaidya, Baroda 1971, I, 57, 50).

सकलगोपाललीलाविलासतया द्वारवतीव , समस्तभुजङ्गजन्मभूमितया
शेषालय इव , समाश्लिष्टसर्वमङ्गलतया कैलासावासमूर्तिरिव , समाश्रित-
विमलकमलालयतया पुरुषोत्तममूर्तिरिव , सततसरस्वतीसहिततया पितामह-
मूर्तिरिव , त्रिभुवनप्रसिद्धसिद्धनगरीगरीयसी राजत्यसौ राजधानी ।

(श्रुतिमभिनीय) कोऽयं कोलाहलः ।

(विचार्य) अयमेतस्य हेतुरिति कोऽपि न जानाति । किन्तु सर्वे
क्रोशन्तमनुक्रोशन्ति पश्यन्तमनुपश्यन्ति धावन्तमनुधावन्ति च ।

(इतस्ततोऽवलोक्य)

केचित्सौधशिरांसि केचन तरुस्कन्धानपरे मण्डपान्

भितीः केचन गोपुराणि कतिचित्सालाग्रभागानपरे ।

क्रीडाद्रीनपरे परे¹¹ निजगृहानारुह्य डिम्भैः समन्-

वीक्ष्यन्ते चरणाग्ररुद्धवसुधाः केचिच्च¹⁴ किं वा जनाः ॥ ३२ ॥

[शार्दूलविक्रीडित]

(पुरोऽवलोक्य) अहमेतस्य हेतुमित एवागच्छन्तं वसन्तशेखरं
पृच्छामि ।

(उपसृत्य)— सखे कोऽयं कोलाहलः । किं ब्रवीषि । ”

1. This whole sentence is missing in M₂. 2. M₃ : °विलासितया
द्वारकावतीव. 3. M₃ : °भूषिततया. 4. This whole sentence is
missing in M₃. 5. C : °सरस्वति°. 6. M₂ : श्रीभुवन°. 7.
M₂ : °सिद्धनरी. 8. L, M₃ : कोलाहलराजधानी. 9. L, M₂ : कलकलः.
10. Missing in M₂, M₃. 11. M₃ : क्रीडाद्रीण्यपरे निजगृहाण्य°. 12.
M₃ : °विक्ष° lacuna चरणा°. 13. M₂ : चरणाग्रसुधाः. 14. M₃ : त्विच्च
वि° lacuna जनाः. 15. M₂ : पृच्छामि lacuna °सृत्य.

semi-divine beings); like the city of Varuṇa (also, the Ocean), as it is an inexhaustible store of waters (also, it provides livelihood for all people); like the town of Nirṛti (chief of the rākṣasas), as it is the abode of all omniscient people; like the city of the wind god, as it gives protection to the life of everyone (also, it is the means of sustaining the breath of the living beings); like the city of Dvārakā,¹ as it is the pleasure resort of a number of cowherds; like the dwelling of Śeṣa (Pātāla, the nether world), because it is the origin of all gallants (also, snakes); like the form of the Kailāsa dweller (Śiva) due to the presence of all kinds of prosperous things (also, as it is embraced by Maṅgalā, Śiva's wife); like the form of Viṣṇu, as it has ponds full of beautiful lotuses (also, it is in close contact with beautiful Lakṣmī); like the incarnation of Brahmā, as it is always inhabited by people proficient in various branches of learning (also, it is always accompanied by Sarasvatī, goddess of learning).

(Gesticulating that he is listening)

What is this uproar ? (Reflecting) Nobody knows the real cause of it. Well, one shouts, and all the others shout after him, one stares at something, and all the others stare at it after him, one runs and all the others run after him.

(Looking here and there)

Some people have climbed on to the turrets of their mansions, some up tree-branches, others on pavilions, some up the walls, some on the arches, others on the verandas, others on top of pleasure hills, others on their own houses with their children, some people are pressing the ground with their toes : what are they looking at ?

32

(Looking forward)

I will ask Vasantaśekhara, who is just coming here, the cause of this. Friend, what is this uproar ? What are you saying ? ”

‘ Even now you do not know it ? Why is this new sprout (also, young gallant) clinging to the spring creeper (also, name

1. Mythical town of Kṛṣṇa.

‘ किमिदानीमपि न जानासि । तद्यार्तिवरजोधूसरायामपि वासन्तिकायां किमासक्तोऽसौ नवपल्लव ’ इति ।

(विहस्य) “ सैत्यमेव वसन्ते वासन्तीलतायां परागभरितायां समुल्लसति पल्लवः । किं वदसि ” ।

‘ किमर्थान्तरमिति ’

“ अस्ति प्रयोजने न कोऽपि प्रवर्तते । हस्तेन हस्तमास्फाल्य साट्टाहासं किं ब्रवीषि ” ।

‘ चतुरः खलु भवाञ्छलवादेष्वपि ’ [इति] ।

“ तदास्तां तावत् । एकस्मिन् पृष्ठे त्वन्यत्कथयसि । उच्यतामेतस्य हेतुः । किं ब्रूषे ” ।

‘ तैः पूर्वद्युर्मध्यंदिने मार्गणोसक्तमार्गेण मनसा घनघनसालसमाकुलं काननकुलं प्रविश्य तत्रत्यमृक्षादिमृगजातं जीवग्राहं गृहीत्वा चतुर्विधचमू-परिधृते पार्थिवे पुरमागच्छति तदवलोकनकुतूहलिनो लोकाः कलकल-माकलयन्तीति ’ ।

“ तत्कथमवगतम् । दीर्घं निश्चयस्य किं ब्रवीषि ”

‘ जीर्णपर्णसमाकीर्णमर्णः पीत्वातिजीर्णितः ।

दिवाप्यहमनाहारो निशि निर्द्रादरिद्रितः ॥ ३३ ॥

[अनुष्टुभ्]

-
1. M₂ : वासन्तिक° lacuna किमा°. 2. M₂ : विहस्य lacuna °मेव. 3. Missing in M₂ M₃. 4. M₁ : पल्लवः. 5. Missing in C. 6. C : °मास्थाल्य. 7. M₃ : चतुरो भवान्°. 8. M₁, M₂, M₃ : °वादेष्विति. 9. M₂, M₃ : ब्रवीषि. 10. Missing in M₃. 11. M₃, O : मार्गणसक्त°. 12. M₂, M₃ : घनसाल°. 13. M₂ : °सरमाकुलं. 14. M₂ : काननतलं. 15. L : °मुक्यदिमृग°; M₃ : अरण्यादिमृग°. 16. M₃ : °कलयन्तीति lacuna °वगतम्. 17.

of girl), even if it is soiled with the pollen of its season (also, menstruation) ?'

(Laughing)

"It is indeed true that in spring the new sprout begins to appear on the *vāsantī* vine laden with pollen. What are you saying ?"

'What is the other meaning ?'

"No one acts without a purpose. What do you say, clapping one hand against the other and laughing loudly ?"

'Your honour is really clever in quibbling'.

"Then let it be. When they ask you something, you reply something completely different. Tell me the cause of that. What are you saying ?"

'Yesterday at midday the King, desiring to hunt, entered a thick forest full of very dense *śāla* trees and after capturing alive some animals that live there such as bears, he is now coming back to town accompanied by his fourfold army, and the people make this noise because they are eager to see him.'

"How do you know that ? What are you saying, heaving a deep sigh ?"

'Having drunk water full of rotten leaves I have indigestion : in daytime I cannot eat, by night I am deprived of sleep.¹ 33 So the return [from the hunt] is like a rebirth.'

"Do not say so. The auspicious thread² of Śṛṅgāratarāṅgiṇī is still intact. What are you saying with a laugh ?"

1. This entire passage takes after *Śakuntala*, and calls to mind even some of the actual words spoken by the *vidūṣaka*, like *madhyahne 'pi*, "at midday", and his complaints about the bad water, bad food and bad sleep : *patrasaṃkarakāṣāyāṇi kaduṣṇāṇi girinadljalāni pīyante* (*Op. cit.*, Act II, p. 54).

2. The *maṅgalasūtra* is the auspicious necklace worn by married women (here the relationship between the *viṣa* and this woman is not clear : she could be his wife or his lover, as even in temporary marriages cer-

अतः पुनरागमनं पुनर्जन्मप्रायमिति । '

“ भैवं सुस्थिरं हि शृङ्गारतरङ्गिणीमङ्गलसूत्रम् । विहस्य किं वदसि ” ।

‘ महिष्यां प्रसवार्तायां महिषो मदनातुर इति सिद्धमासीदिति ’ ।

“ तत्किमर्थं प्रस्थितम् । हस्तेन मुहुर्भालमामृष्य किं ब्रूषे ” ।

‘ कण्टकतरुसंचारो गहननिकुञ्जेषु गाढसंचारः ।

विधर्वासुतेन विधिना दुष्टेनालेखि भालदेशे नः ॥ ३४ ॥

[आर्या]

तदित्थं कृच्छ्रमनुभूतमिति । '

(सोपहांसम्) “ अहह डिम्भस्य मनीषाविशेषः । स्वयं पतित्वा ¹⁰कुत्सितं भूतलम् । किं न जानासि । स्वेन कृतं स्वेन ¹¹भोक्तव्यमिति । सासूयं किं वदसि ” ।

‘ सकलधर्मज्ञो न भवेत्तदित्थमुपदिशसि । किमनेन व्यर्थालापेन । श्रूयतामयं भवतः प्रश्नः । एतेषु वीरभट्टेषु वनभुवमाक्रान्तेषु ।

भल्लूका भल्लसञ्छिन्नाः शार्दूला ददुराहताः ।

खड्गाः खड्गैर्निकृताः स्युर्महिषाश्च महेषुभिः ॥ ३५ ॥

[अनुष्टुम्]

इयमतिवितता कथाप्यलमतिविस्तरेणेति । '

(पुरोऽवलोक्य ससम्भ्रमम्)

- C : °दरिद्रतः. 1. M₃ : °रागमनं lacuna °प्रायमिति. 2. M₃ : अर्थं lacuna °स्फालनमामृष्य. 3. L : मुहुः स्फालम्; M₂ : फालतलम्. 4. M₃ : °संचारो lacuna निकुञ्जेषु. 5. L : त्रिषव°. 6. M₃ : भालदे° lacuna °ज्ञे न. 7. M₃ : तदिदं. 8. M₂ : सापहासम्. 9. M₃ : स्व° lacuna जानासि. 10. O : कुञ्चितं. 11. M₂, M₃ : स्वेनैवानुभोक्तव्यम्. 12. L, O, C : भवे. 13. M₃ : °दिशति. 14. L : विटभट्टेषु; M₁ : विर°. 15. M₃ : भल्लसं° lacuna खड्गैर्. 16. L : चर्दुरा°. 17. M₁ : खंकः. 18. M₃ : °मतिवितथा कदाप्य°. 19. L : कथातताप्य°.

'It is already established that "when the female buffalo suffers the pangs of delivery, the male is love sick."'¹

"Then why are you on a journey? What do you say, touching your forehead again and again with your hand?"

'The wretched, cruel fate has inscribed on my forehead² a walk through thorny bushes, a roaming among impenetrable thickets.

34

This is how I experienced this calamity.'

(Laughing with a sneer)

Ha! Typical wit of a child. Having fallen, he would blame the ground. Don't you know? What one has done himself, he must bear. What do you say grumbling?"

'You are not omniscient, and that is why you are advising me so. Enough of this useless talk. Let's hear the question of this gentleman: no sooner these heroic soldiers occupied³ the forest, than

Bears were⁴ killed by spears, tigers were ferreted out by [the noise of] drums,⁵ rhinoceroses were slaughtered with swords, and [wild] buffaloes were dropped with long arrows.

35

(Continued from the last page)

tain customs were maintained). A popular belief says that if the *matigalasūtra* is kept in good condition by the wife, the husband's health will also be good, a very common statement indeed, and thus the reaction of his friend.

1. This is another common statement, a popular dictum, used here to ridicule the wisdom of proverbs.
2. Traditionally it is believed that a person's fate is inscribed on his forehead since birth, which explains the common gesture of touching one's forehead to mean "that's my fate" (and therefore, I am not responsible).
3. This refers to the common practice of fencing off a part of the forest in order to provide game for the king's hunt. Cf. again the second act of *Śakuntala*.
4. The text here has a potential, *syuh*, which I translate with a past indicative, because the action has already taken place; the potential has probably been adopted for metre's sake.
5. The term *dardura* indicates here a kettledrum played to drive game toward the hunters.

“ अमी वेत्रधारिणः किं भणन्ति ” ।

‘ रे रे जनाः ।

कनककलशतोयैः सिच्यतामासमन्तात्

पथि^३ कुसुमसमूहैः कल्प्यतां तोरणश्रीः ।

परमिह पुरमार्गे बध्यतां केतुमाला

दिशि दिशि च सुगन्धिव्याप्यतां धूपधूमः ॥ ३६ ॥

[मालिनी]

शत्रूनिव वन्यसत्त्वान् हत्वा राजा राजरध्यामुपयातीति । ’

“ साधु सखे साधयामि ।

(राजानमवलोक्य, दक्षिणं भुजमुद्यम्य)

स्वस्त्यस्तु ते महाशैब्यवित्रस्तारातिमस्तक ।

प्रशस्तबलविस्तार राजमौले सुखी भव ” ॥ ३७ ॥

[अनुष्टुभ्]

(राजा) ‘ सखे किमिदमपूर्वं ते दर्शनमिति ’ ।

“ मैवम् । मादृशमदृष्टैकलभ्यं प्रभुदर्शनम् । तथाहि

यदाश्रयस्थेषु कवीश्वरेषु

प्रभोः कटाक्षः प्रसरीसरीति ।

तदैव^{१४} निर्गच्छति निःस्वभाव-

श्चन्द्रोदयेनैव जनानुतापः ॥ ३८ ॥

[उपेन्द्रवज्रा]

1. M₃ : किं lacuna रेरे. 2. L, O, C : जराः; M₁, M₃ : पौरः. 3. M₃ : प^० lacuna °समूहैः lacuna °रमिह. 4. M₂ : पुरंपुर^०. 5. O : सुगन्धिः; C : सुगन्धिः व्याप्यतां. 6. M₃ : वन्यसवान्. 7. M₃ : राजराजः रथ्याम्; C : राजबध्याम्. 8. M₃ : साधया^० lacuna °नमवलोक्य।. 9. M₃ : ते lacuna °राति^०. 10. M₃ : भण. 11. M₂ : °मपूर्वदर्शनम्. 12. M₃ : मादृष्टैक. 13. Passage emended, as Mss read : L, M₁, M₃ : यदासयाश्रेषु; M₂ : °सयानेषु; O, C : °सयाश्रेषु. 14. L : तत्रैव; M₂, O : तथैव. 15. M₃ : विश्व^०.

This is a very long story. Enough of this prolixity.
(Looking forward excitedly)

“ These are staff bearers; what are they saying ? ”

‘ O people,

Let there be sprinkling on all sides with water from golden jars, let there be built on the road beautiful arches of flowers, let strings of banners be fastened across the town’s main street, and let perfumed incense be scattered in all directions.

36

Having killed wild animals as if they were enemies, the King is coming along the royal highway.’

“ Well, friend, I will go.

(Looking at the King, raising his right hand)

May you be happy. May happiness come to you, o best of kings, who by your mighty weapon have forced the heads of your enemies to bow down [to you], and who have a vast and powerful army.

37

(The King)¹

‘ Friend, why this unprecedented appearance of yours ?

“ Do not say so ! For people like me the sight of the King is possible only through merit acquired in previous lives.”²

When the graceful glance of the King extends itself on the best poets who enjoy his patronage, at that very moment their poverty leaves them, just as the suffering [from heat] leaves people when the moon rises.

38

1. On the propriety of this stage direction, see note no. 8 and the Introduction.

2. Notice the pun on *darśanam* and *adṛṣṭa*.

किञ्च

त्वत्तेजः शिरसा धत्ते फणामणिमिषात् फणी ।

त्वत्कीर्तिकीर्तनारब्धवीणावाणी च भारती ॥ ३९ ॥

[अनुष्टुम्]

किञ्च

त्वदीयानाममित्राणां मित्राणामपि सुभ्रुवः ।

संचरन्ति सदा राजन् मुक्ताभरणराजयः ॥ ४० ॥

[अनुष्टुम्]

किं ब्रवीषि ”

“ सखे रुचिरा खलु त्वया रचिता कविता । ततस्त्वां पारितोषिकेण
परितोषयाभीति ’

(सविनयम्) “ सर्वं प्राप्तमेव स्वामिनः प्रसादात् । किन्त्वेतावदा-
शास्यते ।

कीर्तिस्त्रिभुवनीमध्ये शत्रौ तव पराक्रमः ।

भूयात् खलजने कोपो मादृशेषु दयारसः ॥ ४१ ॥

[अनुष्टुम्]

विजयी भव राजन् । गच्छामि कार्यान्तराय । स्त्रीमात्रसाधारणी
कडङ्गरीयसैरणिः । इयमेङ्गनैवात्र दृष्टान्तः । (विहस्य) न खलु विचार्यमाणे
मनागप्यमूर्नामपराधः । किन्त्वेतादृशीं निरोद्धुमात्मलज्जाप्रकाशनपराणामेवाप-
स्मारः । शतधाखण्डितेऽपि शरीरे का वा जहाति जारा जारमार्गम् । तथा हि

- | | | | |
|--|--|--|----|
| 1. Missing in M ₂ . | 2. O, C : °मिहात्. | 3. L : पणी. | 4. |
| M ₃ : किं च lacuna °यानाम्. | 5. O : सुभ्रुव. | 6. Missing in M ₂ . | |
| 7. M ₃ : परितोषया° lacuna सावनयं. | 8. M ₃ : स्वा° lacuna °दात् । | | |
| 9. M ₂ : °त्वेतवादास्यते. | 10. O : त्रिभुवनमध्ये; C : त्रिभुवने. | 11. | |
| C : भूयात् शिखिलत्खिलजने कोपो. | 12. C : °साधारिणी. | 13. M ₂ : इयं | |
| कथं गरीयसी. | 14. M ₃ : इयम् lacuna °न्तः । | 15. M ₁ , M ₂ , M ₃ : | |
| °भूय्याम्; O : °भूपामं. | 16. M ₃ : खण्डिते शरीरेषि. | 17. M ₃ : चार- | |

Moreover,

The snake (Śeṣa) bears on its head your lustre, in the guise of the jewel on its hood, and Bhārati (Sarasvatī) has started to play the *viṇā* in order to praise your renown. 39

And,

The beautiful wives of your enemies and those of your friends fare in the same way¹: the former have discarded (*mukta*) their ornaments, the latter have strings of pearl (*muktā*) ornaments. 40

What are you saying?"

'Friend, the verse you have composed is excellent indeed. So I will give you a present.'

(With modesty)

"Everything has already been obtained due to your favour. I only wish this for you:

May your fame spread throughout the triple world, may your valour be asserted over your enemies, may your wrath be directed towards evil people, may your generosity turn to people like me. 41

May you be victorious, o King.

I'll go on other business. The way domestic animals² live is common only to women. This woman here is an example. (Laughing) Certainly, if one thinks it over, there is no fault on the part of women, not even a bit. The fault³ really lies with

1. Cf. v. 21 of the *Kādambarī*, spoken by the parrot:

stanayugam aśrūsnālam samīpataravartī hṛdayaśokāgneḥ |
carati vimuktāharam vrataṁ iva bhavato ripuśtriṇam ||

where *vimuktāharam* means either "abandoning food", or "having abandoned their pearl necklaces" (Bāṇa, "*Kādambarī*", KANE, 4th ed., Delhi 1968, p. 27). Cp. also v. 1434 (attributed to Bāṇa) of *Vidyākara Subhāṣitaratnaśoṣa*, ed. by D. D. KOSAMBI, V. V. GOKHALE, Harvard Oriental Series no. 42.

2. *kāṇḍāgarīyā* means domestic animals which eat the husk, not the good part of grains. Likewise, women care for worthless adventures, not for their husbands.

3. The term *apasmāra* usually means "epilepsy"; here it is used in the sense of "fault".

बद्धा सर्वैः श्वशुरकुलजैरुज्झितापि स्वभर्त्रा
 रुद्धा पित्रादिभिरपि सदा निन्दिता बन्धुवर्गैः ।
 किञ्चिज्ज्ञाता रुचिरपि सकृज्जारमार्गे यदि स्यात्
 का वा लोके त्यजति च पुनर्जीविते निर्गतेऽपि ॥ ४२ ॥

[मन्दाक्रान्ता]

तदेतादृशीनामविचारं एव वरः ।

(पुरोऽवलोक्य संपरितोषम्) एषा खलु योषाजनभूषायित्तमणि-
 किरणमञ्जरीपिञ्जरीभूतसंकेतनिकेतनसमीपवापीतटनिकटकुसुमवाटीपाटीर-
 लतारञ्जनप्रभञ्जनविलोपञ्जरसमासञ्जितकेलीशुकपालीपरिचीयमानमानवती-
 मणितानुकारकलरवकलनादप्रपञ्चितपञ्चशराकुञ्चितशरासनवञ्चितयुवसंचय-
 संचारमनोहरा, वराङ्गनातैरङ्गितशृङ्गारसङ्गीतरङ्गदभङ्गमृदङ्गमङ्गलनिनाद-
 मुखरशिखरसौधसर्विधसंचरत्सुकुमारसमीरसंचारितपञ्चायुधविजयवैजयन्ती,
 कलितविमलदुकूलसहचरहिमकरकरनिकरनिरसनचतुरचमरतनूरुहरुचिनिर-
 सितशरच्छशधरसुरकरिपुरहरगिरिसुरपुरसरिदुरगपरिवृढकुमुदसमुदयभसि-
 तहसितसिन्धुसैन्धवचन्द्रचन्द्रोपलविमलाङ्गविहङ्गमृणालनालकुन्दकन्दलकम्बु-
 शरदम्बुडिण्डीरपुण्डरीकहारनीहारहीरपीटीरक्षीरसीरपाणिनारदशारदापारदशा-
 रदनीरदा सकलसुगुणकुसुमपेटिका वसन्तवाटिका । इह खलु

- मार्गम्. 1. M₃ : रुक्षतापि; C : °रुज्झितापि. 2. C : स्वभर्त्रादिभिरपि.
 3. M₂ : °दिभिरसि 4. C : किञ्दाता. 5. C : सकृज्जारमार्गे. 6.
 L : °मविधार. 7. M₂ : ससंभ्रमं. 8. M₃ : °भूषाहित°. 9. L :
 °संकृत°; M₃ : °संके° lacuna °निकेतन°; C : °संकेतसमीप°. 10. C : °ललता°. 11.
 M₂ : °समारञ्जितकेलि°; M₃ : °समारञ्जितकेलि°. 12. M₃ : °पञ्चित° lacuna
 °युव°. 13. O : °पञ्चशराकुञ्चितयुवसंचय°. 14. M₃ : °तरङ्गि° lacuna °रसङ्गीत°. 15.
 M₃ : °रङ्गदलङ्गमृदङ्गजनिनादमुखरितशिखर°. 16. O : °सौधसवीधी°. 17.
 M₂ : °हिमकरनिकर°. 18. M₃ : °चतुर° lacuna °तनूरुह°. 19. M₃ :
 °रुहरुचिनिरसितशरशशधर°; M₁, M₂ : °रुचिनिरसितशरशशधर°. 20. L :
 °सुरकरिवीरपुरहरगिरि°. 21. M₃ : °पुरवर° lacuna °दुरग°. 22. M₂ :
 °कुसुम°. 23. M₃ : °मृणाल lacuna °पुरकन्दल°. 24. M₃ : °पटीरहिर°
 lacuna °सीर°. 25. M₃ : °शारपारद°. 26. M₃ : सकलगुण°.

the person (the husband) who is not eager to expose himself to the shame involved in restraining such a woman. Moreover, which adulterous woman, even if her body were cut into a hundred pieces, would abandon the way of illicit relationships ? Because,

Even if restrained by the whole family of her father-in-law, even if given up by her husband, even if dissuaded by her parents, and even if rebuked by her close relations, once one has experienced pleasure in the way of the lover, who would abandon it, even if her life should come to an end ? 42

Therefore it is better not to think about these women.

(Looking forward, with joy)

This is a vernal pleasure garden, charming because of the movements of a group of young people duped by the curved bow of the Five-Arrowed One (Love) who is made manifest by the pleasing murmurs which imitate the moanings of pleasure of proud women and are uttered by a row of minas kept for pleasure in a cage that swings to and fro moved by the wind coming from a grove of sandal trees in a flower garden close to the bank of a pond near a pleasure house which is dyed yellow by the clusters of rays from the gems studded in the golden ornaments of beautiful women; it is a basket of flowers of all types, similar to all the excellent qualities, where [white] autumnal clouds, mercury, the goddess Śārādā,¹ Nārada,² Śīrapāṇi,³ milk, sandal paste, diamonds, dew, pearl necklaces, white lotuses, white foam, autumnal water,⁴ [white] conch shells, *kandāla* flowers, jasmynes, lotus stalks, lotus fibres, white winged birds, moonstones, the moon, salt, the river Sindhu, laughter,⁵ ashes, a cluster of water

1. Another name of Sarasvatī who is known for her fair complexion.

2. The sage with fair complexion, always dressed in white.

3. Bālarāma, also with fair complexion.

4. A poetical convention maintains that in autumn, after the appearance of the star Agastya, water in rivers and ponds is very clear.

5. For laughter etc. having a white connotation in poetical conventions (*kavisamayah*), see *Kāvyamīmāṃsā* p. 73, under *hasaśauklyam*; (Rājasekhara, *Kāvyamīmāṃsā* ed. by G. P. DALAL, R. A. SASTRI, Gaekwad Oriental Series, Baroda 1934, p. 73).

कचभरमवलम्ब्य कामिनीनां
 कुरवकपल्लवकोमलं कपोलम् ।
 कतिचन परिचुम्ब्य कण्ठनादैः
 कुसुमशरं निशि कुर्वते विनिद्रम् ॥ ४३ ॥

[पुष्पिताग्रा]

अत्रैव हि मत्प्रियसखी शशाङ्कमुखी । (तामवलोकयन्) अमुनैव
 मार्गेण गच्छामीति । (वीथिं प्रविश्य, पुरोऽवलोक्य) सकलजनमनोहर-
 मासां दर्शनम् ।

चलत्करालम्बितचारुवीणा
 गतित्वरालोलितकण्ठमालाः ।
 तनुप्ररूढस्तनलोभनीया
 गच्छन्ति कन्याः कमनीयवेषाः ॥ ४४ ॥

[उपजाति]

(सम्मुखमुपसृत्य) अयि कन्यकाः क गच्छथ । किं¹² ब्रूथ । ”

‘ कुतश्चित् किं भवतस्त्यज मार्गनिरोधम् । उपाध्यायः कोपिष्यति
 कलाविलम्बेनेति । ’

‘ आः क भवतीनामुपाध्यायाद्वीरुता । सोऽपि कश्चन वृद्धवराकस्तिष्ठति ।
 सभ्रूभङ्गं किं वदथ ” ।

‘ साधु किमुपाध्यायमुपालभसे, न विस्मर तावदाचार्याय निवेदयिष्याम
 इति । ’

-
1. C : विनिद्रो. 2. M₃ : मेति प्रियसखी. 3. C : वीथि; O : वीथि.
 4. M₃ : प्रवि° lacuna जन°. 5. M₃ : °करालविम्बितचारुवाणा. 6.
 L, C : वीणां. 7. C : गतिपरलोलित°. 8. M₃ : °मूलाः. 9.
 M₂, M₃ : अनुप्र°. 10. M₃ : गच्छन्ति योषाः कमनीय°. 11. O : अ. 12.
 Missing in M₂, M₃. 13. M₃, O, C : कुतश्चेत्. 14. M₃ : °निराधम्
 lacuna पिष्यति. 15. M₃ : वृक्वराक°; O : विरुद्ध°. 16. M₃ : °स्तिष्ठति
 lacuna °थ । 17. M₃ : कि° lacuna °विस्मर; M₂ : किमाध्याय. 18. M₃ :

lilies, the heavenly river,¹ the chief of snakes, Siva's mountain (the Kailāsa), the body of the divine elephant (Airāvata), and the autumnal moon are put to shame by the brightness of the yaks' tails, which are capable of defeating a cluster of moon rays, and are paired with white silken flags, similar to the banner that declares the victory of the Five-Arrowed One (Love), which flap in the gentle breeze that blows close to the palaces whose terraces echo with the sounds of various auspicious musical instruments like the well fitted *mṛdaṅga* drum, accompanied by love songs sung by beautiful women.

And here certainly,

Holding on to the masses of their beloved ones' tresses and kissing many times their cheeks as soft as *kuravaka* blossoms, by night [the gallants] make the Flower-Arrowed One sleepless with their murmurs. 43

But here is my dear friend Saśāṅkamukhī. (Looking at her) So I will go by that path. (Entering the path, looking in front of him) The sight of these girls would attract anyone :

With their graceful lutes in their hands, with pearl necklaces dangling on their necks at the speed of their gait, and very charming for their breasts that are just sprouting from their chests, girls of beautiful attire are passing by. 44

(Coming in front of them) Hey, girls ! Where are you going ? What are you saying ?"

' Wherever we please ! What is it to you ? Do not obstruct our way, Sir. Our teacher will be angry if we are late '.

" What is this fear you girls have of your teacher ? He is only a poor helpless old fellow. What are you saying, knitting your brows ? "

' Very well, are you abusing our teacher ? Do not forget. We will report it to the master '.

1. The Ganges water is believed to be white; see *Raghuvamśa*, book 13, vv. 54-57, on the beautiful black and white pattern formed by the confluence of the white Gaṅgā with the dark Yamunā. (Kālidāsa, *Raghuvamśa*, ed. by G. R. Nandargikar, Delhi 1971, pp. 417-18).

“ आः कियती भीतिः । लीलौदलितगजकण्ठस्य कण्ठीरवस्य कियान्
माज्जरिविचारः । किं ब्रूथ ” ।

‘ महानसि गच्छ गच्छेति ’ ।

(विहस्य) “ तदा खलु भविष्यामि महानहम् ।

यदा त्वदीये प्रथमे पुष्पोद्भेदे विधीयते ।

बिम्बाधरसुधापूरैः स्मरराजाभिषेचनम् ॥ ४५ ॥

[अनुष्टुम्]

विहस्य किं वदथ । ”

‘ किमाश्चर्यं निश्चिनु चेलाञ्चलबन्धनमिदमिति । यास्यामो वयमिति । ’

“ साधु मां प्रीतार्य निर्यान्ति किल भवत्यः । कदाचिदस्मत्करगता
भवितारस्तदा सर्वमुपदिश्यते । (परिवृत्यावलोक्य । हस्तमुद्यम्य साट्टहासम्)
अहह मरालिके, सर्वाश्च प्रयातास्त्वमेकैव लग्नासि किल, कथय कथमितः
परम् । किं वदसि । ”

‘ तर्हि किं करोषीति । ’

“ भैवं किं करोषीति वक्तव्यम् । सस्मितं किं ब्रवीषि । ”

‘ शृङ्गारतरङ्गिणी कोपिष्यति प्रेयसी भवतो, भैवं वादीरिति । ’

(विहस्य) “ किमन्यशृङ्गारतरङ्गिण्या एवंविधमधुरानुरागपेशल-
स्नान्तया कान्तया साकं मकराङ्कशृङ्गारपरंपरैव शृङ्गारतरङ्गिणी नाम ।

- सावदार्थाय. 1. M₃ : इति lacuna यती; C : कितीः. 2. M₃ :
लीलागतदि° lacuna °कन्धरस्य कण्ठीरवस्य. 3. C : किया; . M₂, C :
माज्जाल°. 4. Missing in M₂. 5. M₃ : खलु lacuna °हम् ।
6. M₃ : प्र° lacuna °द्भेदे; M₂ : °पुष्पोद्भेदे. 7. M₂ : निश्चल. 8.
M₂ : °वन्दमिति । 9. O : यस्यामोपयम्. 10. M₃ : प्रकार्य. 11.
M₂ : चिद् करगता; M₃ : चिदस्स lacuna °वितर° lacuna °दा. 12. C :
साट्टहासं. 13. M₃ : मरालिके. 14. Missing in M₃. 15. M₃ :
करोष° lacuna °समितं; C : करोषीति वक्तव्यं. 16. M₂ : न वक्तव्यम् । सविसितं;
C : तमितं. 17. C : वादिदिरिति. 18. Missing in M₃. 19.
M₃ : °पेशल° lacuna °तया. 20. M₃ : म° lacuna °राङ्क°. 21. M₃ :

“ Ah ! What fear ! How much could a lion, who can easily tear to pieces the throat of an elephant, care for a cat ? What are you saying ? ”

‘ You are a great man, go, go away. ’

(Laughing) “ Only then will I become great,

When, at the time of the first blossoming¹ of your flower, the coronation ceremony² of Smara (i. e., our first embrace) will be performed with floods of water in the form of the nectar from your *bimba*-like lips. 45

What are you saying with a laugh ? ”

‘ What’s wonderful there ? Take it for granted that we have tied together the ends of the upper garments.³ Now we will go ’.

“ Well well, having indeed deceived me these girls have gone off; sometime you will come into my clutches, and then you will learn it all.

(Turning around and looking, raising a hand with loud laughter)

Ha, Marālikā, they are all gone, you alone have remained behind. Say, how can we proceed now ? What are you saying ? ” ‘ What will you do, then ? ’

“ You should not say ‘ what will you do ’. What are you saying, smilingly ? ”

‘ Śṛṅgāratarāṅgiṇī (Flood of Love), your beloved, will be angry, Sir. ’

(Laughing) “ What is the use of another flood of love ? It is a continuous succession of love sports with a beautiful beloved [like you] whose heart is soft with sweet passion. (Remembering the past) Then, when I pulled the end of your garment, you had

1. *puṣṭpodbheda* signifies also the coming of age of a young girl.

2. *abhiṣecana* literally means “ sprinkling ” and is the main ceremony of the coronation ritual.

3. Reference to the *vāñhiścaya* ceremony, the verbal agreement between two future fathers-in-law about the marriage contract, in which they tie some spices (turmeric and areka nut) into their upper garments, which they then worship.

(सपूर्वस्मरणम्) अयि तदा मदाकृष्टचेलाञ्चला सती त्वमेव मया सह प्रथमपरिभोगाय प्रतिज्ञातवती किल । अयमेव समयः । मन्दहसं मधुरमाननकमलं चेलाञ्चलेर्नाच्छादयन्ती किं ब्रूषे ” ।

‘ पुष्पोद्गमेन मधुरा यदि पुष्पवल्ली

तत्र स्पृहां वितर्नुते ननु चञ्चरीकः ।

नो चेदसावपि लतान्तरमेति नूनं

तस्मादजातकुसुमासु वृथा प्रयासः ॥ ४६ ॥

[वसन्ततिलका]

तदिदानीं यूनामननुकूलं मां मुञ्चेति । ’

(स्विगतम्) “ चित्रमिदं नवोदा¹¹पि प्रौढेव व्यवहरे¹²ति ।

कलये किसलयमधरं शङ्के पङ्केरुहं करद्वन्द्वम् ।

मन्ये¹³ मनसिजवेत्रं गात्रं नेत्रैक¹⁴भोहनं तन्या¹⁵ः ॥ ४७ ॥

[आर्या]

एषा कस्य¹⁶ भागे पतिष्यतीति खिद्यते मे हृदयम् ।

(प्रकाशम्)

प्रिये शरदि पूर्वस्मिन् कुचौ ते लिङ्गचोपमौ ।

इदानीं तु सरोजाक्षि सरोजमुकुलायितौ ॥ ४८ ॥

[अनुष्टुभ्]

परं¹ lacuna °विसरणं.

1. M₃ : अयि मदा°.

2. M₃ : स°

lacuna °भोगाय.

3. M₂ : प्रथमभोगाय.

4. C : मन्दहनमधुरमा°.

5. C : चाञ्चलेनाच्छादयति.

6. M₃ : पुष्पवद्धा.

7. C : स्पृहति.

8. M₃ : स्पृहां lacuna °कः । नो चे° lacuna °सावपि.

9. C : वृद्धा.

10. Missing in L; C : स्वतं.

11. M₃ : नवोदावि; Perhaps अनूदापि ?

12. M₃ : व्य° lacuna । कलये.

13. M₃ : मन्ये lacuna °सिज°.

14.

M₃ : गात्रं lacuna °कमोदनं.

15. L : त्यहाः; C : तन्या.

16. M₂ :

एषा यस्य कस्य भागे; M₃ : एषा कस्य यस्य.

17. L, C : खिद्यति; O :

खिद्यति.

18. M₂ : नुचौ ते लिङ्गचौ समौ; M₃ : लिङ्गचौ पमौ,

indeed promised me that you would first enjoy love with me. This is the proper time. What do you say, smiling sweetly and covering your lotus face with one end of your garment ?”

‘ If a flowering vine is attractive by the blooming of its flowers, it is there surely that the bee directs its desire. If the vine has no flowers, then he moves on to another vine. So the effort is worthless in the case of a woman whose flower¹ has not yet bloomed. 46

Let me go at once, I am not fit for young men. ’
(To himself)

“ Strange ! Even if she’s just married,² she behaves like a grown up woman.

I think that her lower lip is a sprout, that her pair of hands are lotuses, and I believe her body to be the staff of the Mind-Born One (Love), most attractive to the eye. 47

For whom is she destined ?³ My heart breaks.
(Aloud)

Beloved, last year your breasts looked like *likucas*,⁴ but now, o lotus-eyed one, they are like lotus buds. 48

This is the time when the first flower blooms, so then why are you rejecting me, the best of the *rasikas* ?

1. Another pun on flowers and puberty.

2. From the passage that follows one would think that this girl has either been promised in marriage, or is married but has not yet come of age, which would indicate an instance of child marriage: it could also be, in certain circumstances, that she has already been promised by her mother (or elder sister) to some man for temporary marriage at the time of her coming of age.

3. For the same connotation, see *Śakuntala* (*Op. cit.*, Act II, v. 10).

4. *likuca*, bread fruit, is often used in Sanskrit poetry as a standard of comparison for the little breasts of young girls.

तदसावेव प्रथमकुसुमविकाससमयः, किमर्थमित्थं परिहरसि मां
रसिकशेखरम् । (कराग्रेण चुबुकाग्रं गृहीत्वा मुखमुन्नमय्य) कथय तावत्

शयनं कदा करिष्ये कुचयुगमालिङ्ग्य कुङ्कुमोदारम् ।

सञ्जातपुलकजालं मुक्ताहाराङ्कमुद्रया रुचिरम् ॥ ४९ ॥

[आर्या]

साकूतं किं वदसि । ”

“ दारा^१चारेण वा जाराचारेण वा त्वया सह प्रथममर्नङ्गशृङ्गारमङ्गी-
करोमि । सम्प्रति मुञ्च साधयामीति । ’

“ साधु सखि साधयामि । समये स्मरणीयोऽयं जनः । (पदान्तरं
गत्वा) सफलीकृतेयं श्रुतिः ।

खेलद्वामकराङ्गुलीकिसलयव्यावृत्तपर्वान्तरा

चञ्चदक्षिणतर्जनीनखमुखप्रक्रान्ततन्त्रीरवा ।

नृत्यचारुकनिष्ठिकाग्रनखरारब्धैकतालश्रुतिः

श्यामारागमुदञ्चयत्यविरलं वीणागुणैरुज्ज्वलैः ॥ ५० ॥

[शार्दूलविक्रीडित]

(हस्तं प्रसार्य) उरोज^{११}कलशद्वयं तव जीयात् । किं ब्रवीषि । ”

‘ कुत्र शिक्षितेयमाशीर्वचनचतुरीति । ’

“ भवतीमन्तरेण किमन्यदस्ति स्थलान्तरम् । सर्वमत्रैव । किं ब्रवीषि । ”

‘ नाहमिदानीं मदन्यविलासिनीसहचरस्य ते नर्मालापपात्रमिति । ’

1. M₃ : तद° lacuna किमित्यर्थमित्थं. 2. L : चुबुकाग्रै बद्ध्वा
मुखमुन्नमय्य. 3. M₃ : °पुलक° lacuna मुक्ता° lacuna °राङ्क°. 4. M₃ :
°चारेण° lacuna वा त्वया. 5. M₃ : प्रथम° lacuna °गारम्°. 6. M₂ :
सफलीकृतश्रुतिः. 7. M₃ : °किसलये. 8. M₃ : °दृक्षतर्जना. 9.
C : °रवः. 10. M₃ : रा° lacuna वीणागुणै° C : वीणागुणै. 11.
M₂ : उरोज° lacuna °शद्वयं. 12. M₃ : °चतुरी lacuna किम°. 13.
M₂ : °ान्तरमिति. 14. Missing in M₃. 15. M₂ : मर्मालापपात्रम् ;

(Taking the tip of her chin with his fingers and raising her face)

Tell me, when shall I sleep with you after kissing your breasts, full with saffron paste, which have a net of raised hair and look charming with the mark¹ of your pearl necklace ? 49

What do you say intentionally ?”

‘ Following either the way of the wife or that of the lover, I promise that my first love making will be with you. Let me go. I will depart. ’

“ Very well, friend, I shall [also] go ; at the proper time you will have to remember me.

(Moving some steps) This sound is enjoyable :

With the sprout-like finger of her left hand gracefully bent to the next frets, with the sound of the lute proceeding from her moving right forefinger, the beginning of the *ekatāla*² is heard with the beats of the nail of the little finger that moves briskly and gracefully, and the *sāmā*³ *rāga* is brought out fully by the rich *viṇā* play of this young girl. 50

(Raising his hand) Victory to your pair of jar-like breasts. What are you saying ?”

‘ Where did you learn this clever way of giving blessing ?’

“ With the exception of yourself, which other place [of learning] is there ? Everything is [learned] here. What are you saying ?”

“ Now certainly not I, but some woman other than me is destined for the witty speech of you who are her friend. ’

1. A common occurrence in the description of love play are the marks : left on the woman's body by her jewels, which are pressed against her skin by her lover.

2. The slowest beat that marks the tempo.

3. *sāmā* or *syāmā* is a Karnataka type of *rāga*. For details see B. SUBBA RAO, *A Comparative Study of Hindustani and Karnataka Ragas*, in *Raganidhi*, Vol. IV, The Music Academy, Madras.

“मैवम् ।

संमीलिता¹र्धनयनानि तदा त्वदीय-

नाभीतटीनिकटलोमदीक्षणानि ।

गण्डोच्चलत्कनककुण्डलमण्डितानि

किं विस्मरामि ननु ते पुरुषायितानि ॥ ५१ ॥

[वसन्ततिलका]

किं ब्रवीषि ”

‘ निरन्तरास्वादितनानाकुसुमलतानां मधुव्रतानामेकैत्रैवानियता खलु रागानुवृत्तिरिति² । ’

(सोत्प्राप्तम्) “ बुद्धाप्यबुद्धा इव व्यवहरसि ।

तासु तासु च लतासु वनान्ते

संस्थितासु रससंभरितासु ।

षट्पदोऽपि मधुसौरभलोभाद्

उत्सुकश्चरति चूतलतायाम् ॥ ५२ ॥

[स्वागता]

विहस्य किं ब्रवीषि । ”

‘ अत एव त³व मुखावलोकनमात्रस्याप्यनवकाश इति । ’

(विहस्य)

“ त्वमेव मम कल्याणं त्वमेव मम जीवितम् ।

सखि मे त्वं हि सर्वस्वं त्वदायत्तं ममाखिलम् ॥ ५३ ॥

[अनुष्टुम्]

M₃ : ते lacuna °मिति; C : नश्रूलापपात्रम्. 1. M₃ : मैव lacuna मीलिता°.
2. M₃ : त° lacuna त्वदीय°. 3. M₃ : °रामि° lacuna ते. 4. M₁ :
किं वदसि; Missing in L, M₂, M₃, C. 5. M₂ : °व्रतानामेवनियता.
6. M₃ : °रिति lacuna °हरसि. 7. M₃ : व° lacuna तासु रसम्भरितासु.
8. M₂ : संदलितसु. 9. O : षट्पदो मधुरसौरभ°. 10. Missing in
M₁, M₂, M₃. 11. M₃ : मात्र° lacuna °वकाश.

"Don't say so :

How could I forget those love makings in the upturned position,¹ in which your eyes were half closed, and which were made charming by the golden earrings that dangled on your cheeks, when my eyes were greedily gazing at the slope of your navel? 51

What are you saying ? "

'Certainly the course of passion of the bees that continuously enjoy the flowers of various vines is not to be restrained in just one single place'.

(Ironically) "Though you know everything, still you behave as if you did not understand.

Even if there are many types of vines in the woods, full of nectar, the bee always moves eagerly around the mango tree out of desire for its sweet fragrance. 52

What are you saying, laughingly ? "

'Therefore there is no reason [for me] to have even a look at your face.'

(Laughing)

You are really my fortune, you are my very life, friend, you are all my possessions, everything I have depends on you. 53

What are you saying, lovingly ? "

'After coming home at least once every day and making love [to me] for a while, you should continue to visit and leave²

1. *puruṣāyita*, literally "playing the part of the man".

2. A similar colloquial form is still used in Tamil.

सस्नेहं किं ब्रवीषि । ”

‘ एकस्य¹ दिनस्यैकवारं वा गृहमागत्य विहृत्य किञ्चिद्गमनागमनौभ्यां प्रवर्तनीयमिति । ’

“ तथैव खलु दयिते मयि ते प्रीतेरतिशयः । साधु, सायन्तनसमये समागच्छामि ।

(पार्श्वमवलोक्य) चतुरा खल्वेषा

असौ विलासैरिह कम्बुकण्ठी
कण्ठीरवस्त्रीकमनीयमध्या ।

चित्तानि वित्तानि च कामुकानां
कृताङ्गपाली तरलीकरोति ॥ ५४ ॥

[उपजाति]

(समीपमुपसृत्य)

समुन्नतभुजोत्तुङ्गीकृतचौरुपयोधरम् ।
उरः स्मरस्य कल्याणं करोतु दयिते तव ॥ ५५ ॥

[अनुष्टुभ्]

परान्मुखीभूत्वा सप्रणयासूयं किं ब्रवीषि । ”

‘ आगतोऽयमनृतवादीति । ’

“ किमनृतमाचरितं मया । किं ब्रवीषि । ”

(गुह्यम्)

‘ सर्वमवगतं हि रात्राविति । ’

“ तर्हि महानयमनृतयः । मा भूत् कोपः ।

1. M₂ : एकदिनस्यैकवारं गृहम् ; M₃ : एकस्य lacuna °स्यैक°. 2. C :
‘गमिनागमना°. 3. M₃ : प्रवर्तनीयं । खलु. 4. M₂, M₃ : खलु हे दयिते.
5. M₃ : °खश्री. 6. M₃ : कामुकानां lacuna समीप°. 7. L, M₁, O,
C : समीपमुपसृत्य. 8. M₃ : °कृत° lacuna °धरम्. 9. M₃ : किमनृ°
lacuna °या° lacuna न गतं हि. 10. M₂ : °नयो मा.

my place again. Thus, my beloved, you are excessively in love with me.'

"Very well, I shall visit you this evening.

(Looking on one side) This woman indeed is an expert [in love matters].

With her waist as slender as that of a female lion, and with her conch-like neck, she gives embraces, and, by her playful gestures, makes unsteady the hearts and riches of her lovers.

54

(Coming nearer)

Beloved, may your chest which has graceful breasts that look bigger because of your raised arms produce the happiness of Smara (Love).

55

What do you say, turning your face with jealousy and love ? "

' Here he comes, the liar ! '

" What false thing have I uttered ? What are you saying ? "

' I understood everything at night. ' ¹

" Then this is a great injustice. Let there be no anger.

If you turn away from me when I commit some wrong thing, properly indeed that glance of yours becomes naturally dirty; ² but if your sweet smile, although [usually] white like

1. The *viṭa* presumably had not visited her on the previous night.

2. *malinā*, literally " dirty ", and therefore " red "; anger is believed to turn one's eyes red, and this colour is much appreciated.

वैमुख्यमेति यदि सा मयि सापराधे

स्थाने निसर्गमलिनां तव दृष्टिरेषा ।

कुन्दप्रसूनविशदोऽपि स मन्दहासः

तादात्म्यमेव भजते तरुणाङ्गि चित्रम् ॥ ५६ ॥

[वसन्ततिलका]

किञ्च

मुञ्चति पञ्चशरोऽसौ पञ्चशरीं पश्य चञ्चलाक्षि मयि ।

कञ्चुकमपनय किञ्चित् काञ्चनतनुपालिकवचमारचय ॥ ५७ ॥

[आर्या]

विहस्य किं ब्रवीषि । ”

‘ आस्तां त्वच्चरितं प्रागाचरितम् । किमद्यापि पूर्वैद्युरिव करिष्यसीति । ’

(सोत्प्रासम्) “ पूर्वैद्युरधिगतयाथातथ्यमपि सोपहासमिव वचो-
निरचिनवम् । किमिदं परं^१ नावगम्यते । तावदागम्यते ।

दन्तालीमवलोक्य दर्पण^{१०}तले कान्ते करालम्बिते

विस्तार्याधरबिम्बमङ्गुलियुगेनालोकयन्ती मुहुः ।

सीमन्ते रचिते नखेन शनकैरामुक्तमुक्तालता

भाले कल्पयतीह कापि रसिका कस्तूरिकाचित्रकम् ॥ ५८ ॥

[शार्दूलविक्रीडित]

(तिलकमवलोक्य)

तिलकं मुखनालीके मधुपं मधुलोलुपम् ।

1. M₃ : वै° lacuna सा मयि. 2. M₃ : °मिलिना. 3. M₃ : पञ्चशरी प° lacuna °इय च° lacuna °यि कञ्चुकम्° lacuna °य किञ्चित्. 4. C : °मपनयि. 5. Missing in M₃. 6. M₃ : °राधागतयाथातथ्यमपि. 7. M₃ : सोपहास° lacuna °व वचो. 8. M₃ : किमतः. 9. M₂, M₃ : परं यावन् नावगम्यते. 10. M₃ : दर्प° lacuna °ले. 11. M₂ : सीमन्तोचिते नखेन. 12. M₃ : °मुक्तावली. 13. M₂ : °मुक्तालता परीले कल्पयतीह; M₃ : भाले क° lacuna °यतीह; C : कल्पतयीयतीह. 14. Missing in M₂. 15. M₂ : मुख° lacuna मधुलोलुपं.

kunda blossoms, assumes the same colour, that is strange, o slender bodied one. 56

Moreover,

Look here, o you with unsteady eyes : The Five-Arrowed One (Love) discharges his five arrows at me; remove slightly your bodice, and provide [me] with an armour in the shape of your golden body. 57

What do you say, laughingly ? ”

‘ Let this action be, which was already done yesterday. Do you wish to do the same today, like yesterday ? ’

(Laughingly) “ Though I understood its real meaning, I took your remark about yesterday to be a joke.

Even after this you don’t understand ? Of course I shall come now.

Some woman fond of decorating herself looks at her row of teeth in the beautiful mirror she holds in her hand, spreads out her lower lip with two fingers, and then, having parted her hair with a nail and put on it a string of pearls, applies a mark of musk on her forehead. 58

(Looking at her mark)

I wonder whether this mark on the lotus of your face is a bee fond of honey whose expanded wings are your eyebrows, o unsteady eyed one. 59

शङ्के संकोचरचितौ पक्षौ लोलेक्ष्णे भ्रुवौ ॥ ५९ ॥

[अनुष्टुभ्]

(सीमन्तसंतानितां मुक्तालतामवलोक्य)

शिरोजसीम्रिसीमन्तो धत्ते मुक्तालतामसौ ।

तमोवृन्दैर्नवीनेन्दु^१रेखां बन्दीकृतामिव ॥ ६० ॥

[अनुष्टुभ्]

(उपसृत्य) अयि कस्तूरीतिलकाय स्वस्ति भूयात् ।

किं वदसि ।'

‘ कोऽसौ कुशल इति ।’

“ भर्वाद्दृशीनां पुरतः कियती मे कुशलता । यतः

पितरं प्रतार्य तनयं भ्रातरमपनुद्य तत्कनीयांसम् ।

उभयमपहुत्य परं वेद^१्या रञ्जयति चित्तमन्यत्र ॥ ६१ ॥

[आर्या]

सभ्रभङ्गं किं वदसि ।”

‘ केन प्रतिपादितस्तवैष गणिकाजनगुणदोषगणनाधिकारः काचव्ययेऽपि प्राणपरित्यागिनो भवतः । किमनेन काकदन्तविचारेण । गच्छ गच्छेति ।’

“ यदि ते न रोचते किमत्र गम्यत एव । अयि मयि सोपहा^१से कोपो मा भूत् । किं ब्रवीषि ।”

‘ विद्यमानोऽपि विगतः कोप इति ।’

(विहस्य) “ न खलु भवतीमात्रस्य यथास्थितपरिकथने कोपः । किन्तु सर्वेषामपि साधारणः । अस्तु सर्वमपि मामवलोक्य विस्मर ।

1. M₁, M₂, C : °रहितौ; M₃ : सं° lacuna °तौ. 2. M₁ : लालक्षणे.
3. M₃ : नकलेन्दु°. 4. O : अयि; M₂ : अयि ते. 5. M₃ : वदसि lacuna
कुशल. 6. M₂ : भर्वादृशाणां. 7. M₃, C : पितरं lacuna तनयं. 8. M₂ :
अपरुद्ध. 9. O, C : तत्कनीयांसं. 10. M₃ : वेद^१या जयति चित्रम्. 11. M₂ :
कोपव्ययेऽपि. 12. M₃ : ग° lacuna °त एव. 13. O : ज्ञे. 14. M₂, M₃ :
सापहासे. 15. M₂ : °मानो विगतः; C : विगतकोप. 16. M₃ : भ° lacuna स्थित°.

(Looking at the string of pearls put on the part of her hair)

The part of her hair carries a line of pearls, just as if a ray of light from the new moon were encircled by the mass of darkness. 60

(Coming near) Hey, may there be fortune to the mark of musk ! What are you saying ? ”

‘ Who is this intelligent fellow ? ’

“ What sort of cleverness can I have compared to you ?
In fact,

Cheating her father, driving out her son, having concealed her two brothers, a courtesan delights somebody, and her mind is somewhere else. 61

What do you say, knitting your brows ? ”

‘ Who’s given you the right to reckon the good and bad qualities of courtesans ? You who are ready to give up your life even if you’re asked to part only with a piece of glass ? Enough of this discussion about the teeth of the crow.¹ Go, go away.’

“ If you don’t like it, then I shall go. Hey, don’t be angry with me because I am joking. What are you saying ? ”

‘ Even if there was anger, now it has disappeared. ’

(Laughing) “ It is not you alone who gets angry when the bold truth is spoken out. It is a thing common to everyone. Let it be so. Looking at me, then, forget it.

1 *kākadantavicāra*, a “ discussion about the crow’s teeth ”, i. e. about nothing. A popular *subhāṣita* says :

kākasya kati vā dantā meṣasyaṇḍam kiyatpalam |
gardabhe kati remāṇi vyarthaivaiṣa vicāraṇā ||

(पदान्तरं गत्वा सहर्षम्)

समुन्मिषितलोचना करसरोरुहामर्षणैर्

विविच्य सुरतोत्सवे विदलितच्छहारावलिम् ।

कुचार्षितपटाञ्चला स्फुरितबाहुमूलप्रभा

विलोलकवरीभरं विरचयत्यसौ सुन्दरी ॥ ६२ ॥

[पृथ्वी]

(पुरोऽवलोक्य)

स पादुकासूक्तपदो गलाञ्चद्भवप्रसङ्गो भसिताङ्गरागः ।

कराम्बुजे कर्परमादधानो जटाधरो जङ्गम एष याति ॥ ६३ ॥

[उपेन्द्रवज्रा]

इतश्च

काञ्चित् पेटिं कक्षदेशे दधानो दीर्घैरुच्चैरुर्ध्वपुण्ड्रैर्वृताङ्गः ।

भास्वद्रण्टावर्हिर्वर्हाङ्गचापश्चर्मोष्णीषः कोऽप्यसौ विष्णुदासः ॥ ६४ ॥

[शालिनी]

(विहस्य) कोऽयमनयोर्व्यवहारः । ”

(जङ्गमः) ‘ रे रे विष्णुदास भवत्पेटिकां वराटिकां¹⁰ मात्रक्रेयत्वादप्रयो-
जिकैवेति । ’

(दासः) ‘ रे रे जङ्गमवराक, भवत्कर्परमपि¹² स्वल्पक्रेयत्वादत्यल्पप्रयो-
जकमेवेति । ’

“ जङ्गमहरिदासयोगौरवागौरवं च ब्रह्मवेव ज्ञायत ¹⁵ ।

1. M₂ : समुन्मिलित°; M₃ : सहर्षम् lacuna कर°.
2. M₂ : विगलित°.
3. M₂ : स्फुरिमदबहु°.
4. M₃ : सपदुकोगलञ्चद्भव°; C : गलाञ्चलद्भव°.
5. M₃ : भसि° lacuna रागः.
6. M₃ : करा° lacuna टाधरो.
7. M₂ : कपरम्.
8. M₂ : वर्हवर्हिर्वर्हाङ्गचापश्च.
9. M₂ : पेटिका.
10. M₃ : वराटमात्रक्रेयत्वाद;
- M₂, C : क्रेयत्वाद.
11. M₃ : अप्रयोजक°.
12. L : कर्परमभ स्वल्प°.
13. M₂, M₃, C : क्रेयत्वादप्रयोजकम्°; Perhaps : स्वल्पक्रेयत्वादत्यल्पप्रयोजकमेवेति would have been better..
14. M₁ : रे दासः तयोर्; M₂, M₃ : जङ्गम ।
- रेरे दस्यर्गैरमगौरवं°.
15. (See Introduction) M₁ : इति; M₂ : एति [all Mss. : दसः].

(Moving some steps, with joy)

This beautiful woman, with her eyes fully opened, separates the strands of her bright pearl necklace, disarranged in the joy of making love, with strokings of her lotus-like hands; her armpits are visible and the end of her garment is taken up to cover her breasts as she rearranges her loosened hair. 62

(Looking forward)

With wooden sandals on his feet, reciting some verses in praise of Siva, his body besmeared with ashes and a begging bowl held in his lotus-like hand, there goes a *jaṅgama* with matted locks. 63

And here :

This other is a *viṣṇudāsa* who holds a box¹ under his armpit, whose body is abundantly covered with broad vertical sectarian marks, with a round shaped head-dress made of peacock feathers set on [a strap of] bark², and with shining bells [on his anklets]. 64

(Laughing) How are they behaving with each other?"

(The *jaṅgama*)³ 'Listen, *viṣṇudāsa*, your box is useless, it could be purchased even for one cowrie.'

(The *dāsa*) 'Ha, foolish *jaṅgama*, also your begging bowl is thoroughly useless, it could be purchased for very little.'

1. The box is usually made of bark and it contains an image of Viṣṇu.
2. *carma*, "skin", could also mean "bark", the skin of trees.
3. The text here is corrupted in all the manuscripts: first there are those unusual (for a *bhāṇa*) stage directions that indicate who is supposed to speak, "*jaṅgama*" and "*dāsa*", then there is an erroneous *daṇḍa* dividing *jaṅgama* and *haridāsayor*, as if *jaṅgama* were a stage direction, while the correct reading is the *dvandva* compound in the dual number *jaṅgamaharidāsayor*, and the whole sentence is a remark made by the *viṭa* himself, after he reproduces the mutual slandering of the two characters. Then there is again an erroneous stage direction within *daṇḍas*, "*dāsa*", as if the "*dāsa*" were replying to a remark uttered by the erroneous "*jaṅgama*" of *jaṅgamaharidāsayor*. In the emendated reading, suggested to me by Dr. Samyukta Gupta of Utrecht, all these are remarks made directly by the *viṭa*, not reported speech of others.

उभयोरन्तरिक्षोत्क्षेपणेनैव गरिमावगम्यत इति । (विहस्य) किमनेन
मूर्खविचारेण । पुरतो गच्छामि । (पुरतोऽवलोक्य) इह च

किञ्चिद् विश्रुथनीविबन्धनतया संलक्ष्य नाभीतट-
च्छायालोचनगोचरीकृतलसद्रोमालिसान्द्रच्छविः ।

बाला वेष्टितलोलाहुलतिकालीलासमुत्क्षेपणाद्

उत्तुङ्गीकृतपीवरस्तनयुगा यूनां हरत्याशयम् ॥ ६५ ॥

[शार्दूलविक्रीडित]

(रोमालिमवलोक्य)

दोर्मण्डलान्तःपरिवेषमस्याः

शशी चकास्ते वदनच्छलेन ।

स्तनौ तैदीयौ तदुपात्तभीतेर्

उद्गन्तुकार्माविव चक्रवाकौ ॥ ६६ ॥

[उपजाति]

(अन्तिकमुपसृत्य सभ्रविक्षेपम्) अयि तद्विस्मृतं किम् । किं ब्रवीषि । ”
“ त्वया विस्मृतमिति मे^१ प्रतिभातीति । ’

“ साधु किमुच्यते ।

रात्रौ वारिधरावृते सुरपथे ध्वान्तेन^२ सान्द्रीकृते

रथ्यायामुपलिप्तचन्दनरसो गच्छन्निह स्वेच्छया ।

आयान्त्या पुरतस्त्वया दृढतरं भीत्या समालिङ्गितो

भीरु त्वत्कुचसंज्ञसंभृतमुखं तत्केन विस्मर्यते ॥ ६७ ॥

[शार्दूलविक्रीडित]

1. M₁, C : °रन्तरितोक्षेपणे°; M₂, M₃ : अन्तरिक्षोक्षेपणेनैव गरिमा लघिमावगम्यत इति.

2. M₃ : पुरोवलोक्य. 3. M₃ . रोमावलिम्; C : रोरोमालिम्. 4. C : स्तनौ
दन्तितदित्यौ तदुपात्तभीतेर्. 5. M₂ : उद्गन्तुकार्माव; M₃ : निगन्तुकार्माव.

6. M₂ : ते; M₃ : °मिति lacuna प्रतिभाति. 7. M₂ : ध्वत्तेन lacuna कृते.

8. C : °मुपरिण्त. 9. C : पृथतरं. 10. M₂ : °संघ°; M₃ : °संगरम्भृत°.

" Respectability or non-respectability of the *jaṅgama* and of the devotee of Hari can only be recognized in fire;¹ the greatness of either of them will be discovered only if they are thrown up in the air.

(Laughing) Enough of these stupid ideas. I'll move ahead.
(Looking in front of him)

This young woman with her pair of full breasts¹ raised upwards because she has gracefully thrown up and locked together her creeper-like arms, and with her thick row of shining hair (on the waist), as well as the beauty of her navel exposed to view because the knot of her lower garment is somewhat loosened, steals the hearts of young men. 65

⁰
(Looking at Romālī)

The moon is shining in the guise of her face, encircled by the circular ring (also, moon glow) of her arms, and her two breasts fly from one another like two frightened *cakravākas*.² 66

(Coming near, knitting his brow) Hey, did you forget it ?
What are you saying ? "

' Did you say that I forgot ? It seems to me so '.

" Very well, what shall I say ?

In the night, when the sky was covered with clouds, pitch black with darkness, while I was still aimlessly strolling about on the highway, anointed with sandal essence, you came in front of me and embraced me out of fear, o timid one. How could I forget the happiness which was offered to me in embracing your breasts ? 67

1. Throwing people into the fire or through the air (from a cliff) were usual ways of trying them through divine judgement, *ordalia*.

2. Throughout this text it seems that *cakravākas* not only separate at night according to the convention, but are also frightened by the moonlight.

कलरवकण्ठकरम्बितकलरवकलकण्ठकूजिते सुरते ।

तव तनुमीलितलोचनमाननमर्षलोकितुं प्रिये कलये ॥ ६८ ॥

[आर्या]

किं ब्रवीषि । ”

‘एवमेव मे मनोरथस्तथापि ससाध्वसं मानसम् । यदसौ महापिशाचीव
प्रतिपदपरिजननिष्ठुरा दुष्टजरती समापततीति । ’

“ तदत्र न स्थेयम् । दूरमपसर्पामि । (उस्थाय) आः कष्टम् ।
आः कष्टम् ।

हस्तक्षोभितमक्षिका समधिकक्रोधेन दद्याधरा

वेगसंसिपटचरा परिलुठत्पक्वार्कशुष्कस्तनी ।

पृष्ठेनोष्ट्रवदुच्छ्रिता विघटितैर्काक्षी कराग्रे जरच्-

छूर्पा शूर्पणखेव भीषणमुखा मूर्खा मुहुर्गर्जति ॥ ६९ ॥

[शार्दूलविक्रीडित]

किञ्च

कर्णाग्रसंस्पर्शिविकीर्णकेशा

सदूषिकादूषितविस्रगात्रा ।

प्रसार्य हस्तौ मुहुरुच्चलन्ती

गर्जत्यसौ कामुककालरात्रिः ॥ ७० ॥

[उपजाति]

अपि च

-
1. M₂ : °कलखकण्ठकूजित. 2. M₂ : °वलोकयितुं. 3. M₃ : प्रिये lacuna किं.
4. M₃ : एवमे° lacuna रथ°. 5. C : तदापि. 6. M₂ : ससाध्वसमानसयदसौ.
7. M₂, M₃, C : प्रतिपदगर्जन°. 8. M₃ : °जरटी. 9. M₃ : समापतति ।
10. M₃ : तत्र. 11. M₃ : स्थेयमिति । 12. M₃ : दूरमुपसर्पामि. 13. C :
उस्थाय. 14. L, M₁, M₃, C : °स्तना. 15. M₃ : °तैकाको. 16. L, O :
गच्छति ; C : गर्जति. 17. C : सदूषिककूषित°. 18. M₃ : हस्ते.

I wish that in the course of love play in which sweet cooings of the cuckoos are mixed with the sweet sounds from your throat, beloved, I could look at your face with your eyes slightly shut. 68

What are you saying ? ”

‘ Such is my wish as well. Still, my mind is full of fear because this old woman is coming, who looks like a great goblin and who is very cruel in scolding servants at every step. ’

“ Then I should not stay here. I’ll move far away. (Rising up)¹ O alas, woe !

Biting her lower lip in great anger and waving away the flies with her hand, with her tattered garment slipping off because of her hurried gait and her shrunken breasts looking like ripe fruits that roll up and down, with a hump like a camel and just one bad eye, carrying in her hand an old winnowing basket and bearing a terrifying aspect, like *Sūrpaṇakhā*,² the stupid woman growls continuously. 69

Moreover,

She has dishevelled hair that touches the tips of her ears, a dirty body which gives out a bad smell, and an infection³ of the eyes. Stretching out both her arms and walking with quick steps, this night of final destruction⁴ for lovers makes a terrific sound. 70

Moreover,

In her harsh voice she surpasses a female donkey, in her body she surpasses a plough, in her belly she surpasses a she wolf, and in her complexion she surpasses black collyrium. 71

-
1. Strange stage direction: there was no indication that he was sitting or squatting.
 2. The sister of Rāvaṇa whose nails are like winnowing fans.
 3. *duṣika*, “ blepharitis ”, a yellow discharge of the eyelids.
 4. *Kālarātri* is also the name of a terrifying aspect of Devī.

स्वरेण गर्दभीमेषा निजेनाङ्गेन लाङ्गलम् ।

उदरेण वृकीं कान्त्या विलज्जयति कज्जलम् ॥ ७१ ॥

[अनुष्टुभ]

(तामवलोक्य साट्टहासम्) असौ मदनुधावनत्वरया द्वारदेहली-
स्खलितचरणा जरती निपपात । तथैव भूयादस्याश्चेटिकागतभर्तृकायाः ।

(पुनश्च साट्टहासम्)

सरोपसंभ्रममुत्तिष्ठन्ती चरणाम्रलग्नान्तरीया पुनरप्यपतद्विधस्ता । पतितौ
पतितैव तथैव न त्रिर्याद्विधवा । सर्वं श्रुत्वा सक्रोधसंभ्रममुत्थाय किं
प्रलपति । ”

‘ रे रे चेटीपुत्र किं मामुपालभसे । मादृशी माता ते न विद्यते
किमिति । ’

(सक्रोधम्) “ अरे जरच्चेटिमातृनामधेयमुद्धरसि चेत्पुनः शीरोरुहा
एव छिद्यन्ते ।

पुनः किं प्रलपसि । ”

‘ अरे जननीभुजङ्ग तथैव न करोषि चेन्मच्चरणान्तराले निर्गतोऽसीति । ’

“ अरे मतङ्गविधवे गच्छ त्वमेव निर्गच्छ सर्वेषामपि चरणान्तरालेषु ।
इतः परं यदि पुनः शुनीव क्रोशेः समूलमनयाच्छुरिकया रसनामेव
छिनद्धि । पुनः किं प्रलपसि । ”

‘ यदि तथैव न करिष्यसि न खलु मुखे तानि श्मश्रूणि । रे रे सर्व-

1. C : उदरेण°. 2. M₃ : कृति; C : वृकीं. 3. M₂ : विलज्जलति; C : कान्त्या
विलज्जलम्. 4. M₁ : साट्टहासम्. 5. C : मधनधावन°. 6. L, M₃, O, C :
‘स्खलित’. 7. M₂, M₃ : निपपात जरती; C : द्वारदेहलीस्केखलितचरणा. 8. M₂,
M₃ : चेटिकायागत°; O : ‘भर्तु’. 9. M₃ : ‘मुत्तिष्ठती सति. 10. M₃ : पतिपतितैव.
11. M₃ : त्रिर्याद्विधवा. 12. M₃ : प्रलपसि. 13. C : ‘माता. 14. M₃ : ते
विद्यते. 15. M₂ : मृतनामधेयम्; C : मातृनाम°. 16. M₁, M₂, M₃ O, C :
‘मुद्धरसि. 17. O, C : पुनः. 18. ‘छिद्यन्ते; C : ‘छिद्यते. 19. M₃ : तथैव करोषि.
20. M₂ : विनिर्गतोसीति; M₃ : निर्गतोसि. 21. Missing in M₂. 22. M₃ :
तथैव न lacuna न खलु. 23. Missing in M₂.

(Looking at her with a mocking laughter) This old woman in her speed in running after me has fallen down because her feet have stumbled on the threshold. May this happen again to her, this widow and slave. (Laughing again) This widow having arisen quickly in anger with her garment caught in her toes has fallen again; having already fallen,¹ she's fallen again, but this widow does not die. What is she saying, after hearing everything and having risen up angry and in a flurry ? ”

‘ Hey, son of a slave, why are you making fun of me ? Do you not have a mother [as old] as me ? ’

(Angrily) “ Hey, if you call my mother an old slave again, then indeed I will cut off your hair. What are you prattling again ? ”

‘ Hey, paramour of your mother, if you don't do that, then you'll have to crawl under my legs ’.

“ Hey, widow of an untouchable, go away. You, instead, should crawl under the legs of everybody. From now on, if you shout some abuse again like a bitch, I will cut out your tongue right from the root with this knife. What are you prattling again ? ”

‘ If you don't do like this, then you will not be able to wear a moustache² on your face. You who are the lowest of all the castes, who are a debtor to the courtezans, where indeed do you see your generosity in patronizing those courtezans ? Hey, low bastard *viṭa*, have you closed your eyes ?

1. *patitā*, fallen, may carry also the connotation of “ a fallen woman.”

2. A moustache is a sign of virility. The widow means that if he's only capable of threatening her, he will be considered as impotent.

वर्णाधम समस्तवारनार्यृणपातक कुत्र पश्यसि किल वेश्याजनसंरक्षणदाक्षि-
ण्यम् । अरे नीच विट वराक किमुत्पाटितमक्षियुगलम् ।

वित्तानि सन्ति चेत् तानि दत्त्वा पण्यवधूजनान् ।

पुष्णन्ति तदभावे तु विक्रीय गृहिणीरपि ॥ ७२ ॥

[अनुष्टुम्]

अपि च

अकार्याण्यपि कार्याणि कुर्याच्चौर्यायुतान्यपि ।

वदेदन्तवादान्वा वारयोर्षावनैषिणा ॥ ७३ ॥

[अनुष्टुम्]

उत्तमाङ्गमपि कुत्रचिद् आधीकृत्य पित्रोर्वा गलमपि निकृत्य वेश्या
चावश्यं परिपालनीयमाननीयानामिति स्मरधर्मशास्त्रं किमिति^१ न
दृष्टमिति ।

(छुरिकामुद्यम्य सरोषहुंकारम्) “ एनामनङ्गतरङ्गिणीमवलोक्य परुष-
भाषणान्येतान्वन्ति श्रुतानि यदितः परं प्रलपसि शुनीमिव ताडयामि ।
गच्छ । द्वारनिरोधं मुञ्च । पुनः किं प्रलपसि । ”

‘ रे रे भगिनीभुजङ्ग मानहीन गाढतमसि क्रीडाशैले किमपि न दत्त्वा
किमिति गतोऽसि ते भगिनीमनङ्गतरङ्गिणीं देयमदत्त्वा । यदि परमेकमग्रे
निदधासि जीर्णशूर्पेणैव ताडयामि । कथमचिरेणैव विस्मृतम् । पूर्वेषुः किल
संमार्जन्यैव निपात्य^{११} निष्कासितोऽपि पुनः किमिति शुनकवदागतोऽसि ।
कचित्पतित्वा नात्रियथा^{१७} किम् । (सरभसमुपसृत्य दोर्भ्यामन्तरीयमुद्यम्य च)

- | | | |
|---|--|---|
| 1. O, C : सर्ववर्णाधमर्ग. | 2. L, M ₂ , M ₃ : पुत्र. | 3. M ₃ : °जन |
| lacuna अरे ; M ₂ : °दाक्षिणम्. | 4. M ₁ : अरे च विट ; M ₂ : अरे | |
| नीच वराक. | 5. M ₂ : दत्तानि सन्ति ; O : वित्तानि संचि. | 6. M ₃ : |
| वारयोषाव ^१ lacuna °पनः. | 7. M ₂ : निहत्य ; M ₃ : निकृत्य. | 8. M ₃ : |
| परिपलनीय lacuna स्मर°. | 9. M ₂ : °शस्त्रमिति. | 10. M ₁ : °मनंगतरणीम° |
| 11. M ₂ : येतावन्ति ; M ₃ : अति तावन्य. | 12. M ₂ , M ₃ : चेच्छुनीमिव. | |
| 13. M ₁ : गाढे तमसि. | 14. M ₃ : पदमग्रे. | 15. M ₁ , M ₂ , M ₃ , C : |
| निहत्य. | 16. M ₂ : शुनकवदा°. | 17. L, M ₁ , M ₂ , M ₃ , C : नात्रियथाः. |

If people have any money, they give it to the courtezans and make them prosper, and in the absence [of money] they [do so] by selling even their wives. 72

Moreover,

A man desirous of supporting a courtezan should even perform forbidden actions, commit a myriad of thefts, or speak falsely. 73

Even having mortgaged their own heads and having cut open the throats of their own parents it is the duty of people who have some self-respect to support the courtezans; so says the ethical code of Smara (Love). Haven't you seen it ?

(Brandishing the knife, with an angry hum) " If, thereafter, you speak again such uncouth words which out of consideration for Anaṅgataṅgiṇī I've heard (i. e. tolerated) before, I'll beat you up like a bitch. Go away, clear the entrance for me. What are you prattling again ? "

' Hey, paramour of your sister, deprived of self-respect, why did you go up the pleasure hill surrounded by thick darkness without paying your fee to sister¹ Anaṅgataṅgiṇī ? If you move only a single step further, I'll beat you up with this old winnowing basket. How could you forget in such a short time ? You were turned out yesterday after a thrashing with a broom stick, so why did you come again like a dog ? Why didn't you fall somewhere and die ? ² (Approaching quickly, lifting up her garment with two arms) If you're unable to pay, crawl under my legs and I'll remove myself from the door. '

(With marvel and loud laughter) " Look, look how lucky you are, Anaṅgataṅgiṇī. What are you saying shyly ? "

1. *bhagini* means " sister, " but here it is not used in its proper meaning, but rather as a term of respect; alternately it could be a rare formation from *bhaga*, " genitals ", and it would mean " woman with beautiful genitals ", i. e. beautiful woman, as it appears that the old hag is the mother of Anaṅgataṅgiṇī.

2. Colloquial form with modern equivalents still in use.

यदि दातुमशक्तस्तर्हि मच्चरणान्तराले निर्गच्छ मुञ्चामि द्वारनिरोधमिति ।
 (साश्चर्यादृहासम्) “ पश्य पश्यानङ्गतरङ्गिणि ते मातृसौभाग्यम् ।
 सलज्जं किं वदसि । ”

‘ एषा प्रलपतु नाम । भवता गम्यतामिति ’ ।

“ तस्याः कथमनङ्गतरङ्गिणी समुत्पन्ना (विमृश्य)

पङ्के शैवलमलिने न जायते किं नु पद्मिनी रम्या ।

किं वा मेचकमेघादुदयति सौदामिनीलतालक्ष्मीः ॥ ७४ ॥

[आर्या]

(पुरोऽवलोक्य) शृणु तावत् ।

कुचयुगमवलम्ब्य कुङ्कुमाङ्कं कमलशरासनकौतुके भवत्याः ।

मुखमपि परिचुम्ब्य मुद्रिताक्षं कथय मृगाक्षि कदा निशां नयामि ॥ ७५ ॥

[पुष्पिताग्रा]

किं ब्रवीषि । ”

‘ तर्हि पयोधरपरिधारणाय तारहारानुपाहरेति । ’

(सस्मितम्)

“ अयोमुखप्राह्यनिजान्तरालैः

शनैः स्वरन्ध्रेण गुणं हरद्भिः ।

प्रिये निरागैर्विरसैः कठोरैर्

विषावतरैः किमु तारहारैः ॥ ७६ ॥

[उपेन्द्रवज्रा]

-
1. M₁, M₂, M₃ : सौभाग्यम्. 2. M₁, M₂, M₃ : एतस्याः. 3. O :
 ‘तरङ्गी. 4. M₃ : तु. 5. M₁, M₂, M₃ : किं च न मेच°. 6. M₂ :
 ‘लम्ब्य; M₃ : ‘वम्ब्य. 7. C : परिचुम्बि°. 8. Missing in
 M₂. 9. M₃ : तारहारान् अप्यहरेति. 10. Missing in M₂, M₃.
 11. M₂ : दलद्भिः.

‘Let her prattle as she likes, you should come inside.’

“How could Anāṅgatarāṅgī be born from that woman?
(Thinking about it)

Well, doesn’t the lovely lotus bloom in mud soiled with
moss?¹ And the beautiful streak of lightning, isn’t it
produced from a black cloud? 74

(Looking in front of him) Please listen :

When shall I kiss your face with your eyes shut, deer-eyed
one, and then spend the night pressing your pair of breasts
marked with saffron, o you who are curious about the Lotus-
Arrowed One (Love)? 75

What are you saying?”

‘In that case bring me necklaces of big pearls to wear on my
breast.’

“Dear, what is the use of those necklaces of pearls
(*tārahāra*) whose interiors (*antarāla*) can be pierced
(*grāhya*) slowly by the sharp point of a needle (*ayomukha*),
which carry threads (*guṇa*) through their holes (*randhra*),
which are colourless (*virāga*), devoid of taste (*virasa*), are
hard (*kaṭhōra*), and produced from water (*viṣa*)? 76

[Pun: What is the use of those people (*tārahāra*) whose
hearts (*antarāla*) can be slowly captured (*grāhya*) by people
who speak in a cutting manner (*ayomukha*), who by their own
faults (*randhra*) destroy the virtues (*guṇa*) [of others], who are
devoid of affection (*virāga*) and of love (*virasa*), who are hard
hearted (*kaṭhōra*), and incarnations of poison (*viṣa*)?]]

Instead my humble self deserves to be carried by you on your
breast for your gratification, sweet speaking one. In truth, the
connection with this woman is bad. For :

1. For a model of this image, see *Śakuntala* (*Op. cit.*, Act I, v. 18).

sarasijam anuviddham saivalenāpi ramyam...

तदयं जन एव रञ्जनाय मञ्जुभाषिण्याः पयोधराभ्यां धारयितुमर्हः ।
वस्तुतस्त्वस्याश्चैव दुःसंगतिः । यथा

सुजनः खलयोगेन स्वकीयानपि बाधते ।

संसर्गेण कुठारस्य यथा दण्डो महीरुहान् ॥ ७७ ॥

[अनुष्टुम्]

सस्मितं किं ब्रवीषि । ”

‘ क शिक्षितोऽसि किमप्यदत्त्वा वेश्याजनमनुर्ज्ञयितुमिति । ’

(विहस्य) “ किमहं तथाविधः । किन्तु भवत्य एवासत्यस्नेहवत्यः
संत्यो रत्यादिभिरत्यर्थं प्रतार्य निर्याणे श्रवणेषु वर्षद्वारं निधाय धनपालमपि
कपालिनं कलयन्ति । यतः

सम्पत्त्यामर्धनीतले वसुमतीनाथोऽपि सत्यायता-

वैश्वर्ये परमेश्वरोऽपि विभवे साक्षात्सुरग्रामणीः ।

अक्षीणेषु धनक्षयेषु च परो यक्षेश्वरोऽपि स्वयं

वेश्याभोगपरो नरो नहि भवेत् कः सर्वथा दुर्विधः ॥ ७८ ॥

[शार्दूलविक्रीडित]

किं ब्रवीषि । ”

‘ एतावदप्यवगम्य पुनः किमिहागच्छसीति । ’

(विहस्य) “ तथापि महती खलु भवतीनां माया । किं ब्रवीषि । ”

‘ वयमेतादृशं कमपि न जानीमः । सर्वं त्वयैव दृश्यते प्रतारणमिति । ’

“ किमनया वाक्परंपरया । पुरतो गच्छामि ।

- | | | |
|--|--|-------------------------------------|
| 1. C : मञ्जुभाषण्यो. | 2. M ₁ , M ₂ , M ₃ : त्यज्यैव ; | M ₃ : दुष्टसंगति. |
| 3. Missing in C. | 4. M ₂ , M ₃ : उपरंजयितुं. | 5. M ₃ : |
| सत्यः. | 6. L : निर्वाणि ; O, C : निर्याणि. | 7. M ₂ : श्रवणवपत्°. |
| 8. M ₃ : व° lacuna °तारं. | 9. M ₃ : अतः. | 10. C : °वनीतवे. |
| 11. M ₃ : °मती° lacuna °यतावै°. | 12. M ₃ : °वश्वर्ये ; C : एश्वर्ये. | |
| 13. M ₂ : विभवैः. | 14. M ₂ , M ₃ : नरो हि न. | 15. M ₃ : दुर्वलः. |
| 16. Missing in L, M ₁ . | 17. C : एवावद. | 18. M ₃ , O : त्वय्येव ; |

A good man, when he comes into contact with wicked people, becomes troublesome even to his own relations. In fact a wooden handle in association with an axe blade destroys trees. 77

What are you saying with a smile ? ”

‘Where did you learn to please the courtezans without giving them any money ? ’

(Laughing) “ Am I really such a person ? On the contrary, you alone are full of pretended love. Having cheated a person completely by love and other [ways of flirting] and having whispered¹ into his ears pleasing words,² you would turn even Kubera into a beggar.

Though a person in this world be a king in regard to his wealth at present, though he be *parameśvara* himself in regard to his majesty in the future, though he be exactly the lord of the gods in regard to power, and though he be higher than the king of the *yakṣas* in regard to his inexhaustible treasures, if he is addicted to association with courtezans how would he not be reduced to complete poverty ? 78

What are you saying ? ”

‘Then if you understand this why do you keep coming here ? ’

(Laughing) “ In fact you possess a very strong power of deception. What are you saying ? ”

‘We are not aware of any such fault. Rather all deceit is seen only by you. ’

“ Enough of this series of remarks and reparties. I’ll move on. (Going elsewhere)

1. The text is corrupted in all Mss., for neither of the two readings, *niryāṇi* and *nirvāṇi*, makes sense. One would expect a word meaning “in an inaudible manner” and perhaps *nirvāṇe*, though not in MW, was written by the poet.

2. *vaśaṭkāra* is a ritual formula uttered at sacrifices, after the offering is poured into the fire; as it fills the gods with delight, it came to mean “sweet words.”

(अन्यतो गत्वा)

नतास्यमीषच्छुबुकाग्ररुद्ध-

स्तनोत्तरीयं तनुबाहुवल्लयोः ।

आमुच्य सा कञ्चुकमायताक्षी

मध्येस्तनं बन्धनमातनोति ॥ ७९ ॥

[उपजाति]

(उपसृत्य) स्वस्त्यस्तु ते कञ्चुकिर्बन्धनाय । किं वदसि । ”

‘ कुत्रैतदभ्यस्तं व्यत्यस्तमाशीर्वचनमिति । ’

“ सर्वमत्रैव । (सस्मितम्)

तोयानि जालकभयेन विहाय कोकौ

जातौ स्तनौ तदपि कञ्चुलिकाच्छलेन ।

जालानुरोधमधुना विदधासि बाले

कान्तासमाश्रितजनस्य कुतो न रोधः ॥ ८० ॥

[वसन्ततिलका]

विहस्य किं ब्रवीषि । ”

‘ कति कति निरुद्धा वधूभिरिति । ’

“ किं चित्रमेतद्भवतीभिरेव प्रतिगृहं निरुद्धाः पुंनागाः । किं वदसि । ”

‘ न वयं पुंनागनिरोधिन्यः । किन्तु नरेन्द्र एव तन्निरोधक इति । ’

“ न हि राजशेखरो रुणद्धि भुजङ्गान् । किं ब्रूषे । ”

‘ श्रीकण्ठेनैव निरुध्यन्ते भोगिन इति । ’

“ विषकण्ठ एव सरीसृप इति सर्वलोकसिद्धः । कुतः स्वस्य खेनापि निर्वन्धः । किं वदसि । ”

O : त्वमेव.

1. Missing in C.

2. M₃ : स्तनं.

3. O :

स्वस्यास्तु.

4. M₁, C : कञ्चुकीवन्धाय ; M₂ : कञ्चुलिबन्धनायं.

5.

M₁ : विमुच्य.

6. M₂ : कुतो निरोधः.

7. M₃ : निरुत्साहं.

8.

M₂ : विषकण्ठेन सरी° ; M₃ : विषकण्ठेनैव.

9. M₂ : °सिद्धान्ताः.

Having put her two soft, creeper-like arms through [the sleeves of] her bodice with her face bent down and the upper part of her garment held up by the tip of her chin, this broad eyed woman has tied a knot between her breasts. 79

(Coming near) May your bodice be tied auspiciously !
What are you saying ? ”

‘ Where did you learn this unusual form of blessing ? ’

“ Everything indeed [is learned] here. (Smiling)

The two *cakravākas*, having left behind the waters for fear of the snare, have transformed themselves into your breasts; but even so, you’re putting them into bondage in the guise of your bodice. How can a person who is completely dependent on his beloved fail to be held in bondage ? 80

What do you say with a laugh ? ”

‘ How many people have been imprisoned by women ? ’

“ Why, what is the wonder ? In every house great men (also, elephants) are imprisoned by you women. What are you saying ? ”

‘ It is not we who imprison elephants; only the King can keep them.’

“ The king (also, Śiva) does not imprison any gallants (also, snakes). What are you saying ? ”

‘ Snakes (also, gallants) are kept in bondage only by Śri-kanṭha (Śiva).’

“ But it is notorious throughout the world that the poison necked one (Śiva and also, snake) himself is a gallant¹ (also, snake). How can a person bind himself by himself ? What are you saying ? ”

‘ What is the wonder if one wants to imprison oneself by oneself ? ’

1. Śiva is considered a gallant in that he has two wives, Pārvatī and Gaṅgā.

‘ किमाश्चर्यम् । स्वस्य स्वेनापि निर्वन्धोऽस्येवेति । ’
 (विचार्य क्षणमात्रम्) “ आः परिज्ञातम् । वित्तेन निमित्तेन किला-
 त्मनोऽत्र निरोधः । किं ब्रवीषि ।

‘ साधु सम्यग्गवमस्य निश्चितं विपश्चिता भवतेति । ’

“ अलमलमतिमात्रेण स्तोत्रेण । तदास्तां मदीयविज्ञापनायै ।

[किं ब्रवीषि] ”

‘ किमाज्ञप्तं प्राज्ञेनेति । ’

(विहस्य) “ हन्त मदीयस्यादृष्टस्य परिपाकः । यदैव ते यौवनवयो-
 गरीयसी कनीयसी च तदैवैकान्तसंक्षिप्तां कलत्रपत्रिकामालिख ।

प्रातः प्रातः प्रतिदिनमपि ¹¹त्रीणि निष्काणि दत्त्वा

भुङ्क्ते मासत्रयमवरं ¹²जां ¹³मिकां कामुकोऽयम् ।

सान्यासक्ता यदि हृदि भवेद् अन्तरे तत्र नित्यं

गन्तारं वा तदुपरि तथा किञ्चिदेनं न याचे ॥ ८१ ॥

[मन्दाक्रान्ता]

तदिदानीमेव समानीयते कनीयस्यास्ते प्रथमपरिभोगार्थमर्थः । ¹⁴भो
 भो मदनविलासिन्या सह सवयोभिरभिनन्दितं किम् । किं ब्रूथ । ”

“ अहह कलत्रपत्रलेखयितृचातुर्यम् । साधु लिखितमिति । ”

“ सर्वं भवदनुग्रहः । किं ¹⁵ब्रवीषि ”

‘ अयं मौहूर्तिकः समापतति, मुञ्च मुञ्चेति । ’

1. Missing in M₂, M₃. 2. M₃ : सम्यगन्य. 3. C : अवगम्य किं वदति । किमाश्चर्यम्. 4. M₂ : भोगवतीति. 5. M₃ : अ^o lacuna °तिमात्रेण.
 6. All Mss. : किं ब्रवीषि, which in the emended text has been transferred after विज्ञापनायै. 7. M₁ : यव्वन°. 8. M₂ : पयोधरगरीयसी ; M₃ : पयोधरगरीयसी. 9. M₂, M₃ : तदैव° ; C : तदैव. 10. M₂ : °साक्षिणां कलत्रपत्रम् ; M₃ : कलत्रमालिख. 11. C : अपि तदुपरि तथा किं च त्रीणि. 12. M₂ : अवराम्. 13. M₁, M₂, M₃ : समकीं. 14. M₃ : समापनीयते. 15. M₃ : प्रथमभोगाय. 16. M₃ : तत मदन°. 17. M₃ : कलत्रपत्रं चारुलेखयितृ° ; C : °लेखयितम्. 18. M₂, O : लेखितम्. 19.

(Having reflected for a while) “ Ah, now I have understood it ! One is imprisoned because of money. What are you saying ? ”

‘ Very well, your learned honour has correctly understood this. ’

“ Stop this excessive flattery. Let it be. You should consider my request. What are you saying ? ”

‘ What have you ordered, o learned one ? ’

(Laughing) “ O, alas, this is the fruit of my bad luck.¹ When your younger sister becomes mature in her youth, then write a document making her my [temporary] wife, [which will entitle me to meet her] in private.

By giving three golden coins daily in the early morning, this lover is entitled to enjoy my younger sister for three months, and if she becomes attached in her heart to somebody else during that period, then he will be able to visit her daily, and I won't ask him for anything. 81

Now money will be brought for the first meeting with your younger sister. Oh, it has been approved by Madavilāsini together with her friends ? What are you saying ? ”

‘ O wonder ! See the cleverness of the person who had this document written. It is well written. ’

“ All this is a favour of yours ”.

‘ This astrologer is coming to me. Leave me, leave me. ’

(Laughing) “ How many secret things about you should be told ? Would the sacred thread of this brahmin who is praised by the whole town have to be visible [for him to be recognized as a brahmin] ? The life of a prostitute is in fact well known to everyone. What are you saying ? ”

1. “ Invisible luck,” literally. Here the connotation is “ bad luck ” because the woman has forgotten his question.

(विहस्य) “ आः कियन्तीति वक्तव्यं भवतीनां रहस्यानि । समस्त-
नगरप्रशस्तस्य वाडवंस्य किमुत्तराणि यज्ञसूत्राणि । सर्वैरप्यवगम्यत एव
वेश्याजीवनम् । किं ब्रवीषि । ”

‘ तदिति वीथौ विधेयः किमापणः । कथय तावत्पिशिताशनमात्रेण
किमु शिरोधौ बन्धनीय कीकसमालिका । मुञ्च मुञ्चेति । ’

(पुरोऽवलोक्य सपरिहासम्) “ अहह सौन्दर्यमग्रजन्मनः ।

विप्रः कोऽसौ वराटस्फुटरदनिचयः काशनीकाशकेशो

गोधौ ग्रन्थेर्निरोधात्सकुटिलतिलकः कक्षनिक्षिप्तदर्भः ।

यथ्या साकं द्विपादः प्रशिथिलवसनः पुष्पितोच्छूननेत्रः

कूष्माण्डोद्दण्डमुष्कः पिटकवृतवपुर्याति पञ्चाङ्गहस्तः ॥ ८२ ॥

[सगधरा]

अयं खलु समागतश्च चोलमण्डलतः पिण्डभक्षणप्रचण्डो ब्रह्माण्डभट्टः ।

(सविषादम्)

कष्टं हि यष्टिग्रहणं स्वमुष्या

निकृष्टगात्रस्य विनष्टशक्तेः ।

तुष्टिः प्रशस्ता न हि भुक्तिरिष्टा

कष्टं हि दारिद्र्यकर्थापि दुष्टा ॥ ८३ ॥

[उपजाति]

अयमित्थं कष्टजीवनमनुभवति । अमुष्य ¹गृहिणी चेज्जाराचारेण
जीवनमेवाप¹तयेदेतत्पुरवारनारीणां तस्याः पुत्रिकापि तदिष्टाभिश्चेष्टाभिः
ता¹दृश्येव प्रतिभाति मे¹³ । किं ब्रवीषि । ”

Missing in L, M₂, M₃, O, C.

1. M₁, C : कियतीति; M₂ : किगदिति.

2. Missing in M₂, M₃.

3. M₂ : उत्तरीयानि.

4. M₃ : अवगतम्.

5. M₁ : ब्रूषे; M₃ : ब्रूथ.

6. M₂, M₃, O, C : विधौ.

7. M₂,

M₃ : °मालिका । पुरोवलोक्य ।

8. M₂ : विटकवृत°.

9. M₂, M₃ :

°कथा दुरिष्टा.

10. O : ग्रहिणी.

11. M₁, M₂, C : एवापातयत्; M₃ :

एवापादयत्.

12. M₃, O, C : तादृशीव.

13. Missing in M₂.

'Are we to carry on our trade openly on the street? Please say, then, in the case of a *piśāca*,¹ does he [always] wear a garland of bones about his neck? Leave me, leave me.'

(Looking in front of him, laughing) "Look at the beauty of the brahmin.

Who is this priest, who has a row of teeth protruding like shells, hair [white] like reeds, a sectarian mark disfigured because of the impediment of a wart on his forehead, and a bunch of sacrificial grass under his armpit? He has a staff for his second leg, wears a loosened garment, his eyes are swollen and full of spots, his scrotum is as huge as a pumpkin, and his body is covered with pustules; he is approaching with an almanac² in his hand. 82

Certainly Brahmanābhaṭṭa from Colamaṇḍala has arrived, fat from eating *piṇḍa*.³

(With dejection)

It is very difficult to carry a staff in one's hand;⁴ a person who is crippled and has lost his strength has to praise [other people] and still the food which he desires might not come to him. 83

Even the mention of misery is troublesome.

This man is experiencing a life of misery; if his wife throws away her very life into illicit relationships, as do the town prostitutes, then her young daughter seems to me to be the same type, as she does the things that she wishes. What are you saying? "

1. A goblin believed to eat human flesh.

2. A book listing the religious days of the year.

3. *piṇḍa* is the ball of rice offered at *śrāddha* (funeral) ceremonies, and means also the banquet offered to the priests on those occasions, which only poor brahmins would attend.

4. Cf. the speech of the chamberlain in *Śākuntala*, (*Op. cit.*, Act V, v. 3, p. 163.)

‘जननीवृत्तान्तेऽवगते कुमारिकायाः का कथा कथयेति ।’

“साधु द्वयं द्वयमेव । (उत्थाय) भो भो ब्रह्मण्डभट्ट युष्मच्छिष्योऽह-
मभिवादये ।

पादेन सूर्यपुत्राय चक्षुषा भृगुसूतवे ।

ब्रह्माण्डायाण्डकोषेण ब्रह्माण्डाय नमो नमः ॥ ८४ ॥

[अनुष्टुम्]

किं^४ ब्रवीषि । ”

‘अरे धूर्त, मादृशमप्युपहासं करोषीति ।’

(विहस्य) “न हि स्वामिन् वृद्धैः सह किं परिहासः । किन्तु
स्वामिनः सौन्दर्यं वर्ण्यते । [किं ब्रवीषि] । ”

‘तदास्तां मम कोकिलवाण्याश्च [इति]’

“कथमास्ते ग्रहमैत्री । किं ब्रवीषि । ”

‘पिण्डभक्षणनिरोधिन्या गृहिण्या सह कलहेन गेहान्निष्कासितोऽ-
सीति ।’

“अहो कष्टमिमं बधिरताप्येका बाधते । (सखेदम्)

विपाद्विरभिभूतो यस्तस्यैवापत्परंपरा ।

सकृदप्याहते पादे यथाघातः पदे पदे ॥ ८५ ॥

[अनुष्टुम्]

कोकिलवाणीमवलोक्य सपरिहासं किं वदसि । ”

‘किमिदं न श्रूयते श्रोत्रियशिरोमणेशीर्षचनमिति ।’

“कथमिव । ”

‘रसज्ञ तव भूयास्तां तृप्त्यै मान्मथपैतृके ।

-
- | | | |
|--------------------------------|------------------------------|--|
| 1. Missing in M ₁ . | 2. M ₂ : प्रादेन. | 3. M ₂ , M ₃ : कुष्माण्डायाण्डकोषेण. |
| 4. Missing in M ₂ . | 5. M ₂ : ऽस्मि. | 6. M ₂ : तप्त्यै. |
| | | 7. C : |

‘Once you know the behaviour of the mother, what [else] could be the story of the daughter?’

“Very well, two is only two.¹ (Getting up) Sir, honourable Brahmāṇḍabhaṭṭa, I am your pupil and I prostrate myself in front of you.

Homage to Brahmāṇḍa, who in his leg resembles the son of Sūrya,² in his eye resembles the son of Bhṛgu,³ and in his scrotum resembles the Cosmic Egg. 84

What are you saying?”

‘Hey, rascal, are you making fun even of people like me?’

(Laughing) “O, certainly not, Sir. How could I make fun of old people? Rather, it is your honour’s beauty (also, wife) that has been described.”

‘Enough of me and Kokilavāṇī’.

“Are the planets favourable? (Also, how is your relationship [with your wife] in the house?) What are you saying?”

‘I’ve been turned out of the house due to a quarrel with my wife who was preventing me from eating *piṇḍa*.’

“O, alas, deafness as well afflicts this person.

(With affliction)

He who is overcome by calamities experiences a continuous succession of evils: if his foot stumbles but once, it will be hurt at every step.⁴ 85

What do you say, looking at Kokilavāṇī and laughing?”

‘Why, didn’t you hear the blessing given by this best of learned brahmins?’

“How does it go?”

1. This amounts to saying “*talis pater, qualis filius*” (or, better, *filia*).

2. Aruṇa has no legs, Cf. Mahābhārata, Ādiparvan, 14th adhyāya, critical edition, Bhandarkar Oriental Research Institute, Poona, 1932.

3. Śukra is blind in one eye. Cf. Bṛhannāradaīyapurāṇa, 11th Adhyāya, vv. 172–174, Bengal Asiatic Society, Calcutta, 1891.

4. For the same image, see for instance the *Vikramorvaśīyam* Act IV, v. 10 and preceding passage (Kālidāsa, *Vikramorvaśīyam*, ed. by S. P. PANDIT and B. R. ARTE, Bombay Sanskrit Series no. XVI, Bombay 1901), and v. 1343 of the *Subhāṣitaratnakośa* (Vidyākara, *Subhāṣitaratnakośa* ed. by D. D. KOSAMBI and V. V. GOKHALE, Harvard Oriental Series no. 42, Cambridge, Mass., 1957).

रोमालिसकृदाच्छिन्ने न्यस्तौ पिण्डाविव स्तनौ ॥ ८६ ॥

[अनुष्टुभ्]

यथा पितृभोजनेन मे तृप्तिस्तथैव सुरतेन कर्मणा शर्म ते भूयादिति ।
(सज्जगुप्सम्) “ वयस्य यास्यामि । (पुरोऽवलोक्य)

संव्यानसंवीतकुचस्तनंधया

शीर्षे समावेशितचित्रपेटिका ।

वक्षोरुहालोलवराटमालिका

कैषा करालम्बितवेत्रयष्टिका ॥ ८७ ॥

[इन्द्रवंश]

इयमीक्षणीकेव लक्ष्यते । (उपसृत्य) अयि शकुनि कियत्किञ्चित्पृच्छामि
कथय । किं ब्रवीषि । ”

‘ रम्भास्तम्भादुपरिपतितं सैकतं तत्पुरस्तात्

काचित्कान्ता गगनपदवी तद्गता कापि वापी ।

अग्रे नागस्तदनु कलशावग्रतः शङ्खचन्द्रौ

तोष्यन्ति त्वामथ पुनरमी कापि वल्लीमतल्ली ॥ ८८ ॥

[मन्द्राक्रान्ता]

अपि ¹⁶

काञ्चीसीमनि कापि काञ्चनमयी निश्रेणिका राजते

तामासाद्य रणोत्सवेन महता केनापि धीर त्वया ।

- पैत्यके. 1. M₂ : रोमवालीसकृद्धिने. 2. M₂ : पितृभोजने मे. 3. M₁ : सुरतकर्मणा. 4. M₂ : सज्जगुप्सम्. 5. M₃ : संयानसंपीत°. 6. M₃ : °लोलकराट°. 7. M₁ : समालम्बित°. 8. M₂, M₃ : इक्षणोणैव लक्ष्यते. 9. Missing in M₂, M₃. 10. M₃ : शकुनिक यत्. 11. M₃ : संपृच्छामि; C : भृच्छामि. 12. C : स्तम्भा । उपरि°. 13. M₁ : गगनपदवी; C : गगनपदवि. 14. M₃ : °तदनु lacuna °शव°. 15. M₂ : °श्मा कापि; M₃ : अमीका lacuna °ल्ली मतल्ली. 16. Missing in M₂.

'O knower of the *rasa*,¹ let the two breasts [of your beloved], which resemble the two *pinḍas* placed on the sacred grass in the form of her row of hair [on the waist] at the *śrāddha*² for Manmatha (Love), be for your gratification. 86

Just as I enjoy the food offered at *śrāddha* ceremonies, so may you attain happiness in love-making.'

(With disgust)³ "Friend, I shall go. (Looking in front of him)

Who is this woman who has at her breast a baby whom she has covered with her upper garment, and who has a colourful basket on her head, a garland of shells dangling on her breasts, and a bamboo stick hanging from her hand? 87

She appears to be a fortune teller.

(Approaching) Fortune teller, I will ask you something. Please tell me. What are you saying?"

'There are two plantain trunks⁴ (also, thighs) and above them there is a sandy beach (also, buttocks), further up there is a very attractive path in the sky⁵ (also, thin waist), and a well (also, navel); in front of it there is a snake (also, zigzag of the row of hair), then there are two pitchers (also, breasts), and further on there is a conch shell (also, neck) and a moon (also, face). All these will gratify you: this is a most excellent vine (also, young woman). 88

Moreover:

At the border line of the girdle there shines a ladder (also, the three folds) made of gold; having reached it, o courageous one, you will be [full of] great enthusiasm for fight-

1. In this instance *rasajña* stands both for 'gallant' and 'gourmet'.

2. This refers to the myth of Kāma burnt by Śiva.

3. The disgust is caused by the vulgarity, *aślīla*, of comparing love-making and a *śrāddha*. It is an instance of *amaṅgalāślīla*, vulgarity caused by inauspiciousness.

4. This is a riddle, *prahelika*, in the form of *atiśayokti*, hyperbole, with a continuous pun.

5. *gaganāpadavī*, the path of the birds in the sky, something invisible, that alludes to the thinness of her waist.

सद्यः कण्टकशालिना करयुगेनाक्रम्य शैलद्वयं

तस्योपान्तनिवासिनश्च शशिनः स्फीता सुधा लप्स्यते ॥ ८९ ॥

[शार्दूलविक्रीडित]

(मुहूर्तमालोच्य) आर्यं विद्यमानमप्यनिष्टं कथनीयम् । तथाहि

यदनिष्टं^३ यस्य वचस्तदिह न वक्तव्यमात्मनीनेन ।

अनुज्ञोऽपि दैत्यनेत्रा हितकथनेन^४[ापि] ताडितः सदसि ॥ ९० ॥

[आर्या]

अथापि यत्किञ्चिदुच्यते, मा कुप्यत्वार्यः ।

रहसि प्रसभं मृगीदृशः परितः कण्टकितौ स्तनोपलौ ।

हृदये विद्यं निर्धाय ते मदनो मानधनं हरिष्यति ॥ ९१ ॥

[वियोगिनी]

किञ्च

वारंघीवरबाहुपाश^१यमितं त्वां मोहकारागृहं

नीत्वा द्रगुगलं विधाय निगलं वेणीकशाताडनैः ।

मर्माणि प्रविदार्य तत्कुचगिरौ दुर्गे निपात्य स्मरो

वारं वारमथाधरामृतरसे निर्मज्जयिष्यत्यसौ ॥ ९२ ॥

[शार्दूलविक्रीडित]

प्रजागरेण प्रवर्तस्व । इदमखिलं सत्यमेव कल^{१३}य । शपामि रोहिणीरमण-
शिरोमणिम् । [इति] । '

(विशिखान्तरं प्रविश्य । सहर्षम्) “ सर्वथा स्वैरिणी खलु स्पृहणीया ।

-
1. M₁, M₂ : लिप्स्यते; M₃ : लक्ष्यते. 2. M₂, M₃ : अलोक्य. 3. C : अनिष्कष्यं. 4. M₃ : अनुक्तो; C : अनुवो. 5. Restored for metre's sake. 6. M₂ : तथापि. 7. Missing in M₃. 8. M₂, M₃ : विधाय. 9. M₃ : मानध^० lacuna °ष्यति. 10. M₃ : °पाशशमितं. 11. M₂ : मोह^०. 12. M₃ : निधाय. 13. Missing in M₂.

ing, and having attacked the two mountains (also, breasts) with your hands all bristling with horripilation, you will obtain ample nectar (also, kisses) from the moon (also, face). 89

(Thinking for a while) Sir, if there is something unfavourable, this ought to be told. That is to say :

One who cares to be happy should never utter any unpalatable words [though they might be true]; the younger brother¹ was beaten up in the assembly by the leader of the demons because he had given good advice. 90

Then I will tell you something. May you not get angry, Sir.

Madana (Love) will ruthlessly place in secret two rocks in the form of the breasts of your fawn-eyed beloved on your chest which will bristle all around, and then he will deprive you of your wealth in the form of your self-respect.² 91

Moreover :

He will lead you to the jail of enchantment, bind you by the noose of the beautiful arms of a courtesan, transform her two glances into fetters, tear to pieces the vulnerable parts of your body by the strokes of her braided hair, throw you into the impregnable citadel of her mountain-like breasts, and then plunge you repeatedly in the nectar of her lower lip. 92

Move cautiously. This is all true, consider it as such. I swear it by the one whose crest jewel is the husband of Rohiṇī.³ (Having entered another street, with joy)

1. Vibhīṣaṇa, Rāvaṇa's younger brother, had suggested that he not attack Rāma. (*Ramayāṇa*, Ed. cit. *Yuddhakāṇḍa* VI book, 100, vv. 1-22, pp. 742-746).

2. Instance of *vyājastuti*, praise under the garb of censure. The passage refers to a situation of so called 'inverted coitus', traditionally believed to be humiliating for the man, but actually praised by gallants.

3. Rohiṇī is the constellation married to the moon, Śiva's crest jewel.

तरुणी यदि लावण्यपूर्णा नैव मनोहरा ।

वधूटी कुलटा सा चेदिक्षुकाण्डे फलोदयः ॥ ९३ ॥

[अनुष्टुभ्]

मञ्जीरपताके मञ्जुभाषिणि कैषा पार्श्वतो योषामणिः । न कदाचिदे-
नामज्ञासिषम् । किं ब्रवीषि । ”

‘ तदहमपि न वदामीति । ’

“ आः त्वया न वक्तव्यमेव । गोपायितो यदि पेषणपाषाणः किमु
कुण्ठितो भवेदुपयमः । सैव वदिष्यति । विहस्य किं ब्रूषे । ”

‘ मूल्यस्यैव संशये लाभस्य मुष्टामुष्टिप्रहारः । अहमेव यदि न वदेयं
सा कथयेत् किमिति । ’

“ तर्हि कापि नोदीरयेत् सुखेनास्यतां साधयामि । सस्मितं किं ब्रवीषि । ”

‘ मा भूज्जिगमिषा, तिष्ठ तिष्ठ, त्वयि पृच्छति सति किमकथनेनइति । ’

“ तूष्णीं कदर्थनयैव मारयसि किमाशु न ब्रूयत् । सस्मितं किं ब्रवीषि । ”

‘ अस्ति किल समस्तजनस्वस्तिवाचनको वेदध्वजो नाम शिवद्विजः ।
स कदाचिदाकाशमध्यवर्तिनं विकर्तनमालोक्य नित्योद्वर्तनादिनियमनिर्वर्त-
नाय प्रवर्तमानो मनोजकार्मुकनिर्मथितमर्माणमात्मजन्मानमाहूय महादेव-
परिपूजनाय जनायतनाद्देवायतनमनेषीत् । सोऽपि सोमशेखरधाम समेत्य
मृत्युमथनाय नैमित्तिकतपश्चर्यापर्याप्तये सपर्या समाप्य स्थितां मर्यादोलङ्घन-

1. C : ततुणी. 2. M₂ : पूर्णासैव. 3. M₃ : सा lacuna °दि° lacuna काण्डे.
4. M₃ : मञ्जरीपताके. 5. M₃ : पार्श्वयोप°. 6. M₂ : न कदा; M₃ :
°मणिः lacuna कदा. 7. Emended, as L, O, M₁, M₃ : °मजानिषं; M₂ :
°मनमिषि; C : °मज्ञाणिषं. 8. O : किं ब्रूषे. 9. M₂ : अहमिति न वदामि.
10. M₂ : पेषणपाषाणः. 11. M₂ : तदस्य. 12. M₂ : अहीमेव. 13.
C : यदि वदेयम्. 14. M₃ : नोदीरयेत्. 15. M₂, M₃ : साधयामि । मा
भूज्जिगमिषा. 16. O : तूष्णीं; C : तूष्णां. 17. C : केम्. 18. C :
केल. 19. C : कोवेदध्वजोनाम. 20. C : °दाशाश°. 21. M₁ :
प्रवर्तमानोजकारमुक्° 22. M₂ : जनाय तनाद्देवायनम्. 23. C : अनीषीत्.
24. M₃ : °शेखरधामैत्य. 25. M₃ : °थनाय lacuna सपर्या. 26. M₃ :

A woman of loose morals is always attractive. If a young woman is beautiful, she captivates the minds of gallants, but if she is wanton as well that would be like a fruit on the sugarcane.¹ 93

O you who are distinguished by your anklets, Mañjubhāṣiṇī, who is the girl beside you, a gem among women? I have never met her before. What are you saying?"

'Then I won't tell you'.

"O! You need not tell me. If somebody hides the mortar stone,² will the marriage be stopped? She herself will tell me. What are you saying with a laugh?"

'When the price is in doubt, why fight for the profit?³ If I don't tell you, how could she dare to?'

"In that case, let neither of you tell me. May you be happy, I will go away. What are you saying with a smile?"

'Don't be eager to go away. Please wait. Since you are asking, why shouldn't I reply?'

"You are killing me with your silence; so why don't you tell me at once? What are you saying with a smile?"

'There is a brahmin called Vedadhvaṇa, (i. e., who pretends to know the Vedas), a devotee of Śiva, who acts as a priest for all kinds of people. Once upon a time, having observed the sun in the middle of the sky, (at midday), he started to go to the temple in order to perform the customary rites, such as the application of [sandal] paste,⁴ and brought along his son whom he called away from the red light quarter, as his vulnerable point (i. e., the heart) was pierced through by the arrows discharged by

1. Like v. 7, this verse is an instance of *nidarsana*: the sugarcane is already excellent; it does not need fruits.

2. A similar saying is still in use in Tamilnadu, but it begins with: "if the comb is hidden...". *poṣaṇa* here is the mortar stone on which the bride has to stand during the marriage ceremony: the bridegroom asks her to remain as firm as that stone in her loyalty to him.

3. Another popular saying still in use.

4. Sandal paste was applied to the *Śivaliṅga* in the hot season.

जङ्गलसौन्दर्यां कामपि वारकामिनीमवलोक्य कामकाण्डखण्ड्यमानमानस-
स्तया सह सहचरभावमन्वभूदिति । १

“ साधु रे^१ द्विजकुमार साधु रे । अनयैव खलु हरिहरपुरोगमसुरो-
त्तममैणिमुकुटघटितशासनस्य कुसुमशरासनस्य सपर्यया पर्याप्तं सर्वसुपर्व-
परिपूजनफलमपि । अतः एव सद्यः सुखकरवारनारीपयोधरालिङ्गनाङ्गीकार-
पराणां लोकान्तरगमनानन्तरसम्भाव्यरम्भापरिरम्भाय संभृतसम्भाराणां
भारवाहानां वाहानामिव स्थितानाममन्दमन्दाक्षधुरा शिरो विनमितं भवता
सर्वज्ञमूर्धन्येन धन्येन । वस्तुतस्तु

यः करस्थं परित्यज्य रत्नं मृगयते परम् ।

स एव खलु दुर्मेधः स एवाभाग्यभागजनः ॥ ९४ ॥

[अनुष्टुम्]

ततस्ततः किं ब्रवीषि । ”

‘ जारे भर्तरि या नारी जारा वाराङ्गना^{१०}पि वा ।

प्रिया प्रियाय जायेत वनिता सा पतिव्रता^{११} ॥ ९५ ॥

[अनुष्टुम्]

इत्यादिधर्मवैचोविचारितपातिव्रत्यां पत्यौ गृहीतजाराचारे दारैरपि तदाचारै-
र्भविर्तव्यमित्यवधार्य धार्यमाणमधुकरमञ्जरीनामधेयामेतां द्विजातस्य तस्य
जायां जानीहीति । १

“ साधु मधुकरमञ्जरी साधु । सत्यमेव पत्युर्नुसरणेन पातिव्रत्यम् ।

- तत्रास्थितां. 1. M₃ : रे lacuna । अनयैव. 2. C : °पुरोगमनुसुरोत्त°;
O : पुरोगमनुसुरोत्तम्. 3. M₃ : °त्तम° lacuna °शासनस्य. 4. M₂,
M₃ : सर्वसुरपरि°. 5. M₂ : सद्यः खलु करगतवारनारी°. 6. M₂ : °न-
ङ्गीकरणां. 7. C : करस्तं. 8. C : न एव. 9. M₂, M₃ :
भाजनः. 10. O : वाराङ्गनामिवा. 11. M₂ : पतिव्रता. 12. M₁ :
°धर्मवचोवचो. 13. M₃ : विचारिते. 14. L, M₂ : पत्यागृहीतजाराचारे
lacuna चोरैर्भवितव्यम्. 15. L, M₂, M₃ : चोरैः. 16. M₂ : अवधार्य-
मानमधुरमञ्जरी°; M₃ : अवधार्यमाननिश्चयं मधुरमञ्जरीनामधेयाद्विजातस्य च जायां. 17.
M₂, M₃ : मधुरमञ्जरी°. 18. M₃, C : पत्युरनुसरणेन,

Kāma (Love). Then he [the son] saw a prostitute, whose beauty could leap beyond any limit and who had gone to the temple of Śiva for the fulfilment of an occasional act of piety, and his heart was cut to pieces by the arrows of Kāma (Love). So he made love to her.'

"Bravo indeed, son of the brahmin! You have gained the fruit of the worship of all the gods by worshipping the Flower-Arrowed One (Love), whose commands are respectfully received upon the crests studded with gems of all the great gods led by Śiva and Viṣṇu. For this very reason, your lucky honour, who is the best of all the learned, has bent under the burden of their excessive shame the heads of those who are just like bullocks that carry heavy loads, because they have refused to embrace the prostitutes who yield immediate happiness, and instead collect all the things required for the worship [of God] in order to embrace Rambhā,¹ [something possible only] when they have gone to the other world.

Really speaking :

He who throws away the gem he already has in his hand and looks for another one, is alone a most foolish and most unlucky person. 94

What happened after that? What are you saying?"

'A woman whose husband is a paramour and who begins to indulge in [secret] love affairs herself, or who openly becomes a courtesan² and thereby gives pleasure to her lover, is really the most devoted woman. 95

-
1. The celestial courtesan. This paradox, beside assuming that pious brahmins perform their acts of worship only to get the *apsarases'* love in heaven, recalls the point of view expressed by the *Dhūrtaviṣaṃvāda*, that it is better to enjoy the courtezans in this world, than to hope to embrace the *apsarases* in the next, as in the prose passage after v. 64 and in vv. 67-69 (Īśvaradatta, *Dhūrtaviṣaṃvāda* in *Caturbhāṇi*, ed. by M. RAMAKRISHNA KAVI and S. K. RAMANATHA SASTRI, Trichur, 1922).
 2. Note the distinction between *jārā*, a woman who has a secret illicit relationship, and *varāṅgaṇā*, a prostitute, a public woman.

अतः सुखानुभवैकवेद्यमद्यापि पुण्यफलमनुभवसि । तथा हि³ श्वशुरगृहमेव खलु कारागृहं युवतीनाम् ।

स्वैरं सञ्चरितं पतिर्न सहते व्याजान्तरेणापि वा

कृत्स्नेषूत्सवमण्डनेषु च तथा गर्जन्ति तद्भातरः ।

स्थातुं न क्षमते क्षणं परगृहे श्वश्रूकषायेक्षणात्

तत्केन श्वशुरालये मृगदृशां जायेत कालक्रमः ॥ ९६ ॥

[शार्दूलविक्रीडित]

इदानीं तु तादृशकारागारमवतीर्य पारतन्त्रियप्रमुखाकरं शरीरं परिहृत्य नित्यानुरत्तरसिकसंभोगमनुभवन्त्याः ते भर्तुरुत्तरणेन भव्यदिव्योपभोगपात्रं गात्रमत्रैव जातमिति जानीहि । अन्तिकमुपसृत्य¹³ किं ब्रवीषि । ”

‘ तिष्ठ तिष्ठ कुलीनश्रेष्ठ नाहमिदानीं महार्हाणामुपसर्पणाहेति । ’

“ किमन्यकलत्रतया त्रासः । किं ब्रवीषि । ”

‘ न खलु कदाचिदपि ते तादृशी शङ्का¹⁵ इति । ’

“ तर्हि किमयं नियमः । त्रीनपि शुल्कान् प्रतिपाद्याप्यनतिदृढधावनं ससाध्वसमध्वानं संत्यज्य पुण्यजनभोज्यमनङ्गसाम्राज्यमकण्टकमनुभवन्त्यस्ते कुतो भीतिः । किं वदसि । ”

‘ न हि तादृक्प्रसक्तिः । किन्तु किमपित्रतमन्यदस्माकमस्तीति । ’

(विहस्य) “ विदितमेव हि वसुग्रहणमेव व्रतमिति । अथवा भवा-

1. M₂ : अहः. 1. M₃ : °भाववेद्यमय्यापि; C : °भाववेद्यदुय्यापि. 3. M₈ : हि lacuna स्वैरं. 4. L, M₁, M₂, C : संचरितुं. 5. C : कृत्सेषु°. 6. M₁, M₃, O : श्वश्रूः कषायेक्षणा. 7. M₁, M₂, M₃ : कालत्रमः. 8. M₈ : इदानीं lacuna °दृशकारा°. 9. C : अवतर्य. 10. M₂ : पारतन्त्रियं lacuna परिहृत्य; M₃ : परतन्त्रिय lacuna शरीर°; perhaps : पारतन्त्रियप्रमुखदुखकरं? 11. L, M₁, M₂, M₃ : अनुसरणा; C : अनुसरणात्. 12. M₃ : जातमिति lacuna । अन्तिक°. 13. L, M₁, M₃ : उपसृत्य । न खलु. 14. C : °मुपसर्पणाहेति. 15. All Mss. : अन्यकलत्रया. 16. L, M₁, M₃ : शंका । तर्हि. 17. M₂, C ; संभ्रज्यम्. 18. M₂, M₃ : °मनुसरन्त्यस्ते. 19. M₃ ; तादृशीनां.

Know this woman [, who is standing by my side,] to be the wife of that [young] brahmin; she assumed the name of Madhukaramañjarī¹ when she reflected upon the concept of conjugal fidelity in the light of the above statement and came to the conclusion that when the husband begins to play the gallant, his wife should behave just as he does.²

"Bravo, Madhukaramañjarī, very good. It is quite true that conjugal fidelity consists in following the path of the husband; today³ you are already enjoying the reward of your meritorious deeds, which is in fact the experience of pleasure.

Certainly for young women the house of the father-in-law is really like a prison.

The husband does not tolerate any free going [of his wife] under any pretext, his brothers grumble when she puts on all the ornaments to be worn on festive occasions, she does not dare to stay even for a moment in the house of other people because of the red eyes³ of her mother-in-law, and so how could the time of the deer-eyed ones be spent [happily] in the house of their parents-in-law ? 96

Now however, having entered such a jail, you have rid yourself of subjugation to others by continually making love to lovers who are fondly attached to you, and your body has become worthy, here itself, of good and extraordinary enjoyment, which is [usually] possible only in the future, as a result of following strictly the path of your husband. Know that. What are you saying, coming towards me ? "

'Wait, wait, greatest among noble persons, at present I am not fit to be approached by you.'

"Are you hesitating because you are the wife of another ?⁴ What are you saying ? "

1. A very telling name: flower for the bees (also, gallants).

2. *adyāpi*, i. e. "in this world", "in this life"; cf. *infra*, after v. 95, *atraiva* taken in the same meaning.

3. By a poetical convention, red eyes are expressive of anger.

4. All manuscripts read *anyakalatrayā*, but *kalatra* is neuter: as *anyakalatrayā* would make no sense, it should be emended to *anyakalatratayā*, "because of being the wife of another".

दृशीनां सुब्राह्मणीनां न किमस्ति नित्यनैमित्तिकयोरन्यतरद् व्रतान्तरम् ।
विहस्य किं ब्रूये । ”

‘ तर्हि किमपगतं मे ब्राह्मण्यमिति । ’

“ किमद्य विगतमिति जानासि । तदानीमेव हि । किं ब्रवीषि । ”

‘ स्वकीयमशेषमन्यतो निधाय परकीयं गणयितुमागतोऽसि । गच्छ
गच्छेति । ’

(स्वगतम्)

“ मतङ्गजानामिव सद्विजानाम्

अवार्यतोत्रं खलु यज्ञसूत्रम् ।

निर्माय मर्माणि वृथा तुदन्तौ

पिता च धाता किल कौल्लेयौ ॥ ९७ ॥

[उपजाति]

(यज्ञसूत्रमवलोक्य) अरे पातकिन् ग्रन्थिमात्रावशिष्टस्यापि निरा-
कृतस्य जीर्णस्यापि न जीर्णा ते कर्णेजपता किं ज्ञात्वा सा त्वाम् [न]
अलुनात्पुरा मरालिका ।

(प्रकाशम्) किमनादरणीया पुष्पिणी मधुव्रता¹चाराणां जाराणाम् ।

पुष्पिणीति विजहाति यः पुमान्

प्रेयसीमपि विलासभूयसीम् ।

संनिरस्य सुममञ्जरीमटन्

कीर्कटेषु स नरोऽपि वानरः ॥ ९८ ॥

[रथोद्धता]

1. M₂, M₃ : व्रतं । विहस्य. 2. M₁, M₂, M₃ : ब्रवीषि. 3. M₂ :
तर्हि मया किमपगतं ब्राह्मण्यमिति. 4. M₃ : ब्राः मणं. 5. M₂ : किमयमेवगतम् ;
M₃ : किमयैव गतम्. 6. M₁ : अश्लेषम्. 7. M₂ : गणयतुम्. 8.
M₂ : कौल्लेयौ. 9. O : गन्धिपात्रा°. 10. M₁ : किमज्ञत्वा सा त्वामलुनात् ;
L : किमज्ञत्वा lacuna °लुनात् मरालिका ; M₂ : किमज्ञत्वा सा त्वामलुनानात् ; M₃ :
किमज्ञत्वा सा त्वामधुनात्पुरा. 11. O : मधुव्रता. 12. M₃ : कीकसेषु.

‘I never had any such fear.’

“Then is this a special custom? Having paid the three prices¹ and abandoned a way of living which was full of apprehension and did not leave you any freedom to move, you enjoy the complete sovereignty of the Bodiless One (Love) which is thornless and can only be enjoyed by deserving people. So, why fear at all? What are you saying?”

‘There is no occasion for that [fear]. But there is some other vow that we are observing.’

(Laughing) “I know it. It is the vow of taking money. Or else, in the case of distinguished brahmin ladies like yourself, every day there is some vow or other, either an obligatory or an occasional one. What are you saying with a laugh?”

‘Do you think that I have lost my brahminhood?’

“[Do you think that] you have lost it today? No, it was long ago! What are you saying?”

‘Having completely lost everything [including brahminhood] elsewhere you have come here to reckon the brahminhood of others. Go, go away.’

(To himself)

“The father and the creator who easily pierce the vulnerable points² have created the sacred thread for good brahmins, which is just like the inescapable goad for the elephants, and are therefore real sons of harlots. 97

(Looking at his sacred thread)

O sinful fellow, even though you’re reduced to a single knot and are discarded by me and worn out, still your habit of tale bearing is not worn out. Why didn’t Marālikā snap you into two long ago, since she knew that nature of yours?

1. *trīṇ api sulkān*: this probably refers to the three types of harassment (from her husband, from her brothers-in-law, and from her mother-in-law) a young wife has to undergo.

2. The minds of men and the temples of elephants.

किञ्च

रसज्ञानां यदा जज्ञे पुष्टिणी रमणीमणिः ।

तदैव हि विधीयेत मकरध्वजपूजनम् ॥ ९९ ॥

[अनुष्टुभ्]

इदमेव हि परमरहस्यं जारमार्गप्रवृत्तानाम् ।^१...

विटः परित्यज्य मुहूर्तमार्तवं

पुनः कदा यास्यति तां परस्त्रियम् ।

तथैव लब्धावसरा परा वधूः

स चेदतीतश्च कथां समीपिता ॥ १०० ॥

[वंशस्था]

सोपहासं किं ब्रवीषि । ”

‘ साधु समीचीनः खलु भवान् ब्राह्मणः इति । ’

“ हन्त किमद्य नूतनम् । मधुकरमञ्जरीमवलोक्य किं ब्रूषे । ”

‘ अस्तु तथैव अद्य तुरीयेऽहि मयि स्नातायां सायीहे समागच्छतु
सखेति सखी मधुकरमञ्जरी विज्ञापयतीति । ’

“ यदि वितथमिदं वचस्त्वां न मुञ्चामि ।

(पार्श्वमवलोक्य सपरिहासम्)

स्कन्धे डिम्भं दधानः शिरसि पुनरसौ भाण्डमादाय भूयः

पश्चाद्भागे च बद्ध्वा बहुमलिनजरद्वाससांभारमुच्चैः ।

-
1. Missing in M₂, M₃. 2. C : पुष्टिणी. 3. All M_{ss} : किं तदेतत् ।, which makes no sense and therefore is deleted. 4. M₂ : यास्यति; Missing in M₃. 5. M₂ : वरस्त्रियं; M₃ : पुनः स्त्रियं; C : परमस्त्रियं. 6. M₃ : तदैव. 7. M₃ : परा वधूः. 8. M₃ : चेदमित्यर्थः. 9. C : कदा. 10. M₂ : समीपिता. 11. L, M₁, M₂, M₃, C : मधुरमञ्जरीमवलोक्य. 12. O, C : ब्रवीषि. 13. C : तूलीये. 14. C : सायाह. 15. L, M₁, M₂ : मधुरमञ्जरी. 16. O : विज्ञापयतेति. 17. M₃ : दधानो.

(Aloud)

Is it that a menstruating woman (also, flowering woman)¹ is not fit to be approached by lovers, who are like bees?

The man who discards a beloved woman, though she is full of charm, for the mere reason that she is menstruating (also, blossoming) is like somebody who abandons a bower of flowers and wanders here and there over barren land: though he looks like a man, he's a monkey! 98

Moreover:

When a gem among women is known by the gallants to have just attained puberty (also, to be blossoming), it is then indeed that they should perform the worship of the Dolphin-Bannered One (Love). 99

This is the supreme secret of those who follow the path of the gallants.

When will a *viṭa* who has missed the menstrual period of the wife of another approach her again? Similarly, if another's wife who is in a favourable condition neglects [that period] then there will be an end to the story of his making love to her. 100

What are you saying, laughing loudly?"

'Well, you are a most respectable brahmin!'

"Hey, what's new today? What are you saying, looking at Madhukaramañjarī?"²

'Let it be this way: "may my friend (you) visit me today in the evening when I shall have taken the purifying bath on the fourth day³ [of my period]". This is what your friend Madhukaramañjarī requests you [to do].'

"If these words are untrue I won't let you go. (Looking to the side, laughing)

1. *puṣpīṇī*, a word which always excites puns, is used here not only to mean a girl come of age, but a menstruating or a passionate woman.
2. The *viṭa* here is talking to two people, Mañjubhāṣiṇī and Madhukaramañjarī.

3. It is interesting to notice that the brahmin woman wants to maintain some of the traditional customs, like the one of abstention from intercourse until the purificatory bath taken on the fourth day of her period.

कुण्ठीभूतैकपादं जरठमपि खरं गाढमारुह्य गन्तुं
निःसारे सत्यमुष्मिन्प्रहरति रजकः कोऽपि तन्मस्तकाग्रम् ॥ १०१ ॥
[स्रग्धरा]

एतदीयजातीयोऽपि सर्वलोकबाधकः । यतः

हरिः स्वर्णाशुकं धत्ते शम्भुरासीद्दिगम्बरः ।

तत्याज भैरवो वस्त्रं निर्णेजकभयाद् भुवि ॥ १०२ ॥

[अनुष्टुभ्]

(पार्श्वमवलोक्य)

कोकिलकोमलवाणी कामुकनिर्करेण कामितैश्रोणी ।

कलयति कन्दुकमेणीकातरनयना कटीनटद्वेणी ॥ १०३ ॥

[आर्या]

(उपसृत्य) अयि पार्श्वतः श्रूयते कोऽयं कलकलः । [किं ब्रवीषि] ”

‘ शङ्कारतरङ्गिणीप्राङ्गणे रणश्रवणार्थुधयोरिति । ’

“ तर्हि तदवलोकनाय साधयामि । इमौ हि

दूरादागत्य वेगात्समनतशिरसावायतीकृत्य कण्ठं

तुण्डाग्राकृष्टतुण्डौ क्षुरकलितपदैर्मूर्ध्नि¹¹ तीक्ष्णं विदार्य ।

अन्योन्यत्रोटिदष्टस्फुटतरनिनदग्रीवमुच्चैर्भ्रमन्ता-

वुत्सुत्योत्प्लुत्य शश्वत्प्रहरणमधिकं युध्यतस्ताम्रचूडौ ॥ १०४ ॥

[स्रग्धरा]

किं प्रतिज्ञातं द्यूतद्रव्यमनयोरमीभिः सैवयोभिः । किं ब्रूथ । ”

1. C : कुरीभूतैक°. 2. M₂ : जनः कोऽपि. 3. O : °मस्तकाग्रे. 4. Missing in M₁. 5. L : कामुकङ्करेण. 6. C : °श्रोणि. 7. C : कञ्चुकम्. 8. C : कटीनटीद्वेणी. 9. Missing in M₂. 10. M₂ : °युधयोर्युद्धमिति । 11. C : तखलोकनाय. 12. C : मूर्ध्नि. 13. M₃ : °स्फुरितनिनद°. 14. M₃ : अमीभिः lacuna °योभिः. 15. Missing in M₁.

This washerman who is carrying a child on his shoulders, who has put a pot on his head, and who has fastened high on his back a load of very soiled, used garments, has firmly mounted, in order to go [to the river] an old donkey lame of one foot, and though [the donkey] is completely exhausted, still he has hit it on top of the head. 101

Anybody belonging to the same caste (*jātiya*) is a nuisance to everyone. In fact,

In this world Hari wears a cloth of gold, Śambhu is dressed in air, and the tantric devotee of Bhairava has cast away his clothes, as if in fear of the washerman. 102

(Looking aside)

Kokilakomalavāṇī, whose loins are desired by a multitude of gallants and whose eyes are as unsteady as those of a deer, plays with the ball and her braid dances over her buttocks. 103

(Approaching) Hey, from this side comes a great noise. What is it? [What are you saying?"]

'There is a cock fight in the courtyard of Śṛṅgāra taraṅgiṇī'.

"I am going to see it. And those two,

Those two cocks rush at each other from afar with great speed, with outstretched necks, and with sharp beaks, and try to slash each other's head with feet armed with razor blades, and, while their throats send out shrill screams, they peck each other soaring high in the air, and, incessantly jumping up, fight an ever more violent battle. 104

What is the stake promised by these friends? What are you saying?"

'A beautiful courtesan is to be sent to the winner by the other party.'

"Then count me in on the bet. What are you saying?"

'Come! Where do you come from?'

1. This amounts to saying "We don't know you", and expresses unwillingness to take him up on the bet.

‘एका वारयोषा प्रेषणीया विजयिनस्तदितरेणेति² ।’

“तर्हि मामपि योजयत । किं ब्रूथ ।”

‘आगच्छ । कुतः समार्गतोऽसीति ।’

“तर्हि भवन्त एव तत्सुखमनुभवन्तु । वयं गच्छामः ।

(अन्यतोऽवलोक्य सकौतुकम्)

धृत्वा द्वित्राण्युपरि शिरसः केकिपत्राणि चित्रं

वल्लीबद्धं कटकमपरं काम्बवञ्च प्रगण्डे ।

कर्णान्तिःस्पृग्जटिलकुटिलैकाङ्गुलीभूतिपुण्ड्रो

व्यालग्राही विशति विपणि² क्रीडापाशेन साकम् ॥ १०५ ॥

[मन्दाक्रान्ता]

अयमहिग्रहणनिपुणेष्वतिशौण्डः खल्वाहितुण्डिकः । यतः

सर्पस्य⁴ दर्पापनयस्वतन्त्रं

मन्त्रं समुच्चार्य विदर्य⁵ धैर्यम् ।

महोरगेन्द्रस्य खगेन्द्रगीतै-

र्भवत्यतन्द्रः सुतरां नरेन्द्रः ॥ १०६ ॥

[उपजाति]

शान्ते स्वान्ते नरेन्द्रो गुरुमिह कलयन् किञ्चिदुद्धृत्य पेटी-

मङ्गुल्यारफाल्य पश्चादनिभृतमसकृत्पूरयन्फूत्कृतेन ।

हस्तेनाकृष्य⁸ चक्षुःश्रवसमथ⁹ समुत्तुङ्गितस्वोत्तमाङ्गं

पश्यन्मुष्टया स्वजातुं चलयति शनैर्नैर्नागवाद्येन गायन् ॥ १०७ ॥

[स्रग्धरा]

1. C : प्रेषणीया. 2. O : वितरेणेति; C : तदितस्तरेणेति. 3. M₂ : वियोजयत; O, C : योज्यत. 4. M₃ : गच्छ. 5. M₃ : समा-
गच्छतोसीति. 6. O : नछामः. 7. M₁, M₂ : द्वित्राण्य. 8. M₂,
M₃ : वन्ध. 9. M₃ : काम्बलं. 10. O : कर्णान्तिः. 11. M₃ : विल-
सति. 12. M₂ : विपिनम्; O, C : विपणि. 13. M₂ : ग्रहणनिपुणेष्वतिशौन्दः;
O : अहिग्रहनेषु. 14. M₂, M₃ : सर्वस्य. 15. M₃ : विधाय. 16. M₁ :
स्वान्ते शान्ते; M₃ : शा lacuna ते नरेन्द्रो. 17. C : स्थाल्य. 18. M₂ :
कृत्य. 19. M₂ : धसमतुंगित. 20. C : उत्तमाङ्ग. 21. O, C : शनै.

“In that case, whatever fun there may be, enjoy it yourselves. I shall go away. (Looking in another direction, with curiosity)

With two or three peacock feathers on his head-dress, a bracelet adorned with a bright coloured vine (around his wrist), another one made of shells on the upper part of his arm, and a single zigzag sectarian mark of ash (on his forehead), thick and reaching down to his ears, a snake catcher enters the market place together with a trained monkey. 105

This snake charmer is certainly skilled in catching snakes. In fact,

By uttering the powerful formula that is capable of removing the pride of snakes, he breaks down the courage of even a king of snakes; by singing the song of the king of birds,¹ that snake charmer becomes completely free from worry. 106

While thinking about his teacher, with his heart at peace, that lord of charms lifts slightly the snake basket, taps it with his finger, and by repeatedly and audibly blowing some air [into it], pulls out the snake with one hand and, looking at him with his expanded hood, moves his knee and alternately plays his *nāga-vādyā*² flute with his other hand. 107

How extraordinary, then, is the reciprocal behaviour of the monkey and the snake seen side by side.

1. Garuḍa, the eagle, is believed to be the natural enemy of snakes.

2. Special type of flute made with a gourd, still used by snake charmers.

चित्रं खलु विषमुखवलीमुखयोरितरेतरचेष्टाव्यतिकरः ।

हन्ति फणेन फणीशो दशति च दशनैः शनैः शनैः कीशः ।

विमुखं मुद्रितदृष्टिर्मुष्टौ धृत्वा भुजङ्गमुच्चलति ॥ १०८ ॥

[आर्या]

उद्गिरन्तुर्गाधीशः स्वगलाद्गरलानिलम् ।

मनुष्यप्रेष्यतां धत्ते चतुरश्रचतुराननः ॥ १०९ ॥

[अनुष्टुभ्]

स्त्रीणामपि साधारणं भुजङ्गवशीकरणम् । किं पुनः पुरुषाणाम् ।

सारङ्गाक्षि भुजङ्गास्ते चञ्चलापाङ्गमोहिताः ।

राजन्ते किङ्करायन्ते यतदन्ताः समन्ततः ॥ ११० ॥

[अनुष्टुभ्]

(नरेन्द्रमुरगेन्द्रं च दृष्ट्वा) अये व्यालग्राहिन् ।

हेयाहारभयेन वायुनिवहानश्राति सत्येतर-

व्याहारश्रवणातिकातरधिया नोरीकरोति¹³ श्रुती ।

ईश¹⁵स्पर्शमिया विलीनचरणो गेहस्थितौ निःस्पृहः

शेते भूषुषिरेषु तापसमणिः सोऽयं फणी मुच्यताम् ॥ १११ ॥

[शार्दूलविक्रीडित]

त्वामपि यत्किञ्चित्¹⁶रितोषयामि । (पुरोऽवलोक्य)

किञ्चिद्भावति तिष्ठति प्रतिपदं लोष्टादिभिर्व्याहृतो

बालानुद्भवति प्रधृष्ट¹⁸दशनो लालां च निष्ठीवति ।

1. M₂ : विमुखवसुखयोर्; C : तिषमुख°.
2. M₂ : हन्ति फणीशो फणया दशति.
3. Missing in C.
4. M₁, M₂ : मुद्रितदृष्टेर्.
5. M₁ : उद्गिरः.
6. L, M₃ : गरलानलम्; M₁ : गरलानतम्.
7. M₂ : अमुष्यप्रेष्यतं; O : °प्रेषतां.
8. M₃ : °मपीह.
9. M₂, M₃ : सारंगाक्ष्या.
10. M₃ : भुजंगास्त.
11. M₁ : रामन्ते; M₃ : रायन्ते.
12. M₁ : वितरान्तः; M₃ : येतदान्तः;
13. M₃ : नोपकरोति.
14. M₂ : श्रुतिः.
15. C : °हासशस्पर्शमिया°.
16. M₂, M₃ : °माप किञ्चित्°.
17. O : व्यापहतो.
18. M₂ : प्रधृष्टदनो; M₃ : प्रधृष्टवदनो; C : प्रहृष्टदशनो.

The snake strikes with his hood; the monkey bites slowly with his teeth: with his eyes shut and his face averted he grasps the snake in his hand and jumps away. 108

Though he emits from his neck a poisonous exhalation, this lord of snakes becomes a servant of man. O, how great is Brahmā ! 109

Taming snakes (also, gallants) is a common thing even in the case of women; how much more then in the case of men !

O deer-eyed one, the snakes (also, gallants) who are allured by your tremulous side glances shine, restrain their fangs (also tongues), and behave like servants [moving] all around you. 110

(Looking at the snake charmer and at the snake) Hey, snake charmer !

May the snake who is the greatest of ascetics be left free: he subsists on great quantities of air,¹ as if afraid of eating something which is forbidden; he does not use ears, as if scared of listening to words different from truth; he has raised up his feet² due to his fear of touching Śiva;³ free from the desire to dwell in a house he lives in the holes⁴ of the earth. 111

I will give you some reward.

(Looking forward)

Here is an epileptic⁵ who, urged on by his fate, runs for a while, stops still at every step, runs after children when

1. A popular belief maintains that snakes feed on air; hence the name *vātaśa*.

2. This, in the case of the ascetics, refers to their power of levitation.

3. Snakes dwell on the body of Śiva and ascetics live on earth, one of his incarnations.

4. Snakes live in holes, ascetics, often, in caves.

5. This is a good example of the figure of speech *svabhāvokti*, a life-like description. (See the definition of it in Ruyyaka, *Alatīkārāśarvasva*, ed. by S. S. JANAKI and V. RAGHAVAN, Delhi, 1965, v. 78, p. 202, and in Rudraṭa, *Kāvyaśatīkāra*, ed. by PANDIT DURGAPRASAD and W. L. PANASIKAR, Bombay 1887, VII, 30, VII, 31, pp. 80-81).

प्रत्यागच्छति तिर्यगञ्चति मुहुर्व्यावल्गति क्रोशति

स्वैर² ध्यायति गायति प्रहसति भ्रान्तो विधिप्रेरितः ॥११२॥

[शार्दूलविक्रीडित]

(कतिचित्पदानि गत्वा गगनतलमवलोक्य) कथमम्बरमध्यगतो
विकर्तनरथः । अहो वैरनिर्यातनजागरः स्थावराणामपि ।

मित्रोऽपि⁷ स्वयमात्मनः पटुतरैः पादैरकस्मादसा-

वस्मानेव विशेषतः प्रहरति स्वस्यैव बन्धूनपि ।

इत्यालोच्य नभःस्थिते सति रवौ तत्र क्रुधाकर्षणलाः

शङ्के दे¹¹धुमिवोद्गिरन्ति दहनं तस्य प्रियं विष्टपम् ॥ ११३ ॥

[शार्दूलविक्रीडित]

हस्तेन व्यजनीकृतस्ववसनप्रान्ता नितान्तालसा

निर्वेलप्रथमानभानुकिरणस्फुट्यत्करोटीपुटाः ।

व्याकीर्णाः परितो निदाघसलिलैः श्वासातिपीताधराः

पार्श्वोपान्तपला¹⁴शमूलवसतिं पश्यन्ति पान्थाः पथि ॥ ११४ ॥

[शार्दूलविक्रीडित]

शश्वद्भानुकरोत्करव्यतिकरप्रक्रान्तविश्वम्भरा-

रेणूष्णानलदूषित¹⁵स्वचरणाः संचारभीता जनाः ।

लीयन्ते बलभीषु केचन तरुच्छाया¹⁶सु केचित्प्रपा-

शालायां कतिचिद्विनोदसदने केचित्तथा गोपुरे ॥ ११५ ॥

[शार्दूलविक्रीडित]

(परिक्रम्यावलोक्य) अयमनङ्गशेखरः कदा समागतः । किं ब्रवीषि । ”

1. M₁ : प्रत्यागच्छति; M₃ : प्रत्युद्गति.

2. M : स्वैर.

3. C : जयति.

4. M₃ : श्री ॥ कतिचित्.

5. M₂ : गगनमवलोक्य.

6. M₂ : °निर्यात-

जागरः; M₃ : °निर्यातमगरस्थावराणामपि.

7. C : मित्रोऽपि.

8. C : वादैर.

9. M₂ : असासान्.

10. C : बधून्.

11. C : दष्टम्.

12. C : व्यजनी-

कृत्यत°.

13. M₃ : आकीर्णाः.

14. L, M₃ : °पलाशि°.

15. M₂ : °नला-

सुषिता°.

16. M₁, M₃, C : तरुच्छये च.

17. M₃ : विलोक्य.

struck with clods of earth and pebbles, grinds his teeth, foams at the mouth, walks backwards and sideways, shakes again and again, cries in an uncontrolled manner, stands thinking, sings, and laughs loudly. 112

(Having moved some steps further and looking at the sky)

O, look, the sun's chariot has reached the centre of the sky. How wonderful is the promptness of even inanimate things in reacting to any hostile act !

"Though the sun (*mitra*) is our own friend (*mitra*) he strikes us especially with his burning feet (also, rays) without any reason, even though we are his own relatives" – thus thinking the sunstones,¹ I imagine, angrily emit fire when the sun appears in the sky, as if to burn down his beloved world (the Earth). 113

The travellers on the way are extremely exhausted and with their hands wave the ends of their lower garments like fans while their skulls nearly burst to pieces because of the direct sun rays; moving all around following mirages, with very pale lips due to their [hot] sighs, they look for a resting place at the foot of some nearby tree. 114

People afraid to move, with feet burnt by the blaze of the road's dust, hot from the continuous contact with the sun's rays, take shelter, some under slanting roofs, others in the shade of trees, others in water stands, others in pleasure pavilions, and others still under temple gates. 115

(Looking all around) This is Anangaśekhara. When did you come? What are you saying?"

1. *arkopala*, "sun stone". It appears to be a natural crystal with a convex surface capable of concentrating the rays of the sun at a single point. It is still debated whether the stone referred to was found in nature or was a manufact, a sort of magnifying glass.

‘ अहमधुनैवागतोऽस्मीति¹ । ’

(विहस्य) “ संचारेणैव हि पात्रीकृतानि परकलत्राणि । किं ब्रवीषि । ”

‘ मदनसारिका श्रोष्यति मन्दमुदाहरेति । ’

“ प्रतिविशिखमाहतडिण्डिमस्य भवतः का वा शङ्का । (सर्वतोऽवलोक्य) सखे पश्य । अद्य खलु उदयमहीधरविहरमाणद्युमणिचरणसम्पर्कप्रतिफलदर्को-पलकर्कशहुताशकीलाकीलितकीचकनिचयप्रचुरितगहनदहनसमुज्ज्वलज्वाला-भिगततया पानीयपानाय प्रसारितरसनाग्र इव; निःशम्बरमम्बरविलम्बमाना-म्बुवाहकदम्बावलम्बितया शिरःसमञ्चितचेलाञ्चल इव; वियदन्तरविरोचमान-रोचिःपरंपरानिरूपितातपतया परितापपरिवृत इव; सान्द्रमरुमरीचिका-प्रकाशवकाशतया समुदितस्वेदधार इव; सर्वसर्वसहस्रसंस्थानसंस्थापित-गभस्तितया विहस्तनिजहस्त इव; प्रभाकरप्रभपरिष्कृतपुष्करवेपमान-पवमानतया सोष्णनिश्वास इव; तरुकोटरकूजद्विजकुलविकलविरावतया दीनालापसमाकुल इव; भीष्मग्रीष्मप्रमुष्टविष्टपत्रयतोयतया पिपासाशोषित-मुखसुषिर इव परिश्रान्तपथिकदशामनुसरति वातधूतरजोधूसरो वासरः । सखे गगनमवलोक्य ।

भीकरस्वकरज्वालतप्तस्वरथसैन्धवः ।

प्रतिविम्बमिषेणाम्भस्तरङ्गेषु निमज्जति ॥ ११६ ॥

[अनुष्टुम्]

1. M₂ : सि. 2. M₂ : सम्भरेणैव हि पात्रकृतानि; C : हि त्रीकृतानि. 3. M₂ : मेदनसारिका; O, C : मदनसारिका. 4. M₂, M₃ : पश्य पश्य । 5. M₁, M₂, M₃ : निकिलमही°. 6. M₂ : हुताशनकीलितकीचक°. 7. Emended as the Mss respectively read : L, M₁, O, C : ज्वालाभीलतया; M₂ : ज्वालाट्ट-मालतया; M₃ : ज्वालतया. 8. M₂, M₃ : श्वरं विपदम्बरविल°. 9. M₂ : वलम्बतया. 10. O : विद्यन्तरः. 11. L, M₁, M₂ : विरोचनरोचिः. 12. M₂ : प्रकाशतया समुदित°; M₃ : मरीशिकाप्रकाशतया. 13. M₂ : सहास्थान°. 14. L, O : तरुकोटिकूजद°; M : तरुकोटिकूजद°. 15. M₂, M₃ : कलविलपतया. 16. M₂ : प्रमृष्ट°. 17. L, M₁ : विष्टर°; C : विष्टरत्रतीयतया. 18. M₂ : मुखवर इव ।; M₂ : मुखविवर इव ।. 19. M₂, M₃ : मनुभवति. 20.

‘I too have come just now.’

(Laughing) “ Wives of other people have become recipients (of attention) by your going [to visit them]. What are you saying ? ”

‘ Speak softly, Madanasārikā will hear you ! ’

“ How could your honour be afraid, whose every secret is drummed on each and every street ?

(Looking all around) Friend, look : this day, gray with the dust raised by the wind, imitates the pitiful condition of a traveller completely exhausted, as if the tip of his tongue were hanging out in order to drink water, as it is encircled by the blazing flames of the forest fire fed by clusters of bamboo set on fire by the flames produced by sunstones which refract the rays of the sun that is passing over the top of the eastern mountain; it is as if he had covered his head with the end of his upper garment, as waterless clouds¹ hang quite low in the sky; it is as if he had a fever, as it is completely covered by sun glow, because the waves of the sun’s rays are continually pouring down from the sky; it is as if he were completely drenched in sweat, as the surrounding sandy spaces are full of mirages; it is as if his arms were outstretched to carry a load (his luggage), as the sun’s rays are heaped upon the whole earth; it is as if he were heaving hot sighs, as hot breezes blow from ponds in which water continually evaporates;² it is as if he produced pitiful sounds, as it resounds with the sad tunes of birds sitting in their nests in the hollows of huge trees; it is as if the cavity of his mouth were completely dry due to extreme thirst, as all the water reservoirs are dried up by a terrific heat.

Friend, look at the sky :

The sun, the horses of whose chariot are tormented by the blaze of his own terrifying rays, plunges into the swelling ocean under the guise of his own reflection.

116

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1. A waterless cloud is white, as usually are men’s upper garments, especially in South India.
 2. Cf. *Rtusamhāra* (Kālidāsa, *Rtusamhāra*, ed. by S. D. GAJENDRAGADKAR, Poona 1916, Canto I, v. 22).

वयस्य वीथावाधावतो भोजनार्थिनो वैदेशिकान्विप्रलोकानवलोकय ।

पानीयं परिहृत्य पात्रभरितं रुद्धान्तरीयाः करै-

रन्तर्भित्तिमुधाविलेपनरजोभूतित्रिपुण्ड्रोज्ज्वलाः ।

मुक्तामुक्तजपाः प्रकम्पितशिखा विस्रंसिकच्छा मुहु-

र्गच्छन्त्याशु परस्परानभिहितस्वस्वान्धसश्छान्दसाः ॥ ११७ ॥

[शार्दूलविक्रीडित]

सखे सरिर्जले मज्जनार्थमुद्युञ्जानामेनामवलोक्य ।

अवनम्य किञ्चिदवमुच्य चाम्बरं

विदिशो विलोक्य विधया कयाचन ।

अवगुह्य गुह्यमथ वामपाणिना

सहसा करोति सलिलावगाहनम् ॥ ११८ ॥

[मञ्जुभाषिणी]

(निर्वर्ण्य)

बाला विनीतचेलीसौ स्फुटा तनुतनुप्रभा ।

कोशाद्विनिर्गता भाति स्मरस्यासिलतेव सा ॥ ११९ ॥

[अनुष्टुम्]

एताः खलु शीतांशु¹⁴वदनाः सुमनोमनोहरका¹⁵नसंचयसमुल्लसत्पल्लव-
विलासनिवासतया वसन्तसम्पद इव; सततस्फुटपाटल¹⁶पटल¹⁷फुल्ल¹⁸मल्लिका-
मधुरमधुरसत्पुष्पाचरिष्णुरोलम्बनिकुरम्ब¹⁹तरङ्गितसङ्गीतशृङ्गारानुषङ्ग²⁰तया

- M₂ : °धूतरजी वासरी धूसरः । 1. M₂ : वीथाव; C : वीथावातो भोजं;
M₃ : विथ्यां धावतो. 2. M₂ : वैदिकान्. 3. C : वानीय्यं. 4.
M₂ : पात्रभरितं. 5. M₃ : शुद्धान्त° lacuna करैर्. 6. M₂, M₃ : °मुधा-
वलेपनरजो°. 7. M₁ : प्रकम्पनशिखा; M₂, M₃ : प्रपंचित°. 8. M₂ :
°मिहितस्वाच्छन्धसस् lacuna °नन्दसः. 9. M₂ : सपञ्जले. 10. M₂ : उद्युं-
जानामवलोकय. 11. M₂ : Sवलोकय. 12. M₁ : कदा चन. 13. C :
विनीनीत°. 14. C : सीतांशु°. 15. M₂, M₃ : °हरकंचनसमुल्लसत्°. 16. M₂, M₃ : °पटली°. 17. L : °स्फुटपाटलपटित°. 18. M₃ : °पटल-
सल्लमल्लिका°. 19. M₂ : निकुरम्ब°. 20. C : तरंगीतशृंगार°. 21.

Friend, look at these hosts of foreign brahmins, who are running about eagerly, looking for food :

These learned brahmins walk very quickly, throw away the water that fills their pots, hold their dhotis¹ firmly in their hands, wear shining triple sectarian marks made by rubbing on [white] lime powder from the inner walls, and mutter prayers under their breath² without telling [the others where they will go for food], with tufts of hair trembling and the back pleats of their dhotis slipping off again and again [at their speed]. 117

Friend, look at that woman, who is ready to plunge into the water of the river :

Bending slightly and taking off her clothes she looks in all directions, hides somehow her secret parts with her left hand, and then dives quickly into the water. 118

(Looking attentively)

This young woman who has put off her clothes, with her beauty revealed shines forth like the blade of Smara's (Love) sword drawn out of its sheath. 119

Here advance these women in love with moon-like faces : they excell the nights of the dark half of the month³ by the dark lustre of their massive hair, and are relieved of their exhaustion by the breezes created by the fans of *lāmajjaka* leaves waved by their maids. They resemble beautiful embodiments of spring,⁴ as they have abundant young shoots and beautiful flowers in the form of their golden ornaments; they are like personified beauties

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1. The dhoti, a piece of cloth of about five yards, is wrapped around the waist, so as to form some pleats in the front; then the middle pleat is picked up, passed in between the legs and tucked up in the waistband in the back, so as to look like a very loose pair of pantaloons.
 2. Special silent prayer, consisting in muttering *omkāra* along with each respiratory movement.
 3. The dark half of the lunar month when the moon is barely visible.
 4. This entire passage takes after the *Ṛtusamhāra* of Kālidāsa, down to the choice of the flowers appropriate to the various seasons. It is difficult here to maintain the subdivisions of the Indian seasons without

(Continued on the next page)

ग्रीष्मश्रिय इव; विमलतमालपत्रविचित्रविपुलपयोधरधार्यमाणहेमदामोदाम-
सौदामिनीवल्यनिलयतया घनागमरमा इव; निरन्तरनीरजशरासनमञ्जु-
सिञ्जिनीसमानरसमानहंसैकविलसदम्बरमध्यहृदयतया शारदसम्पद इव;
रार्काशशाङ्कसङ्काशनिजास्यहास्यतुषारस्थगितस्तनशैलतया हिमानीसमश्रिय
इव; यौवनवनाभरणविनिद्रलोध्ररजःसुरभितनिःश्वासश्वसनशिशिरतया
शिशिरतुमूर्तय इव; प्रवर्तमानाः सखीजनवीज्यमानलामञ्जकव्यजनपवन-
विनीतगतिश्रमाः प्रयान्ति प्रचुरकचनिचयरुचिविजितवहलयामिन्यः
कामिन्यः; ततस्तदा मदाहितविरहिजनभञ्जनप्रभञ्जनखञ्जनपञ्जरीभूत-
मञ्जरीपिञ्जरीकृतमञ्जुलवञ्जुलजालकरञ्जादिकुञ्जगुञ्जदलिपुञ्जसञ्जातमञ्जु-
मञ्जरीरसिञ्जितरञ्जितवसन्तलक्ष्मीचरणसंचरणसूचकसहकारकुसुमकेसराणां
वासराणां समारम्भः समजृम्भत ।

तदनु काचन कोकिलकामिनी

रमणचुम्बनजृम्भितरागिणी ।

रुचिसमञ्चितचञ्चुविपञ्चिका

रुचिरपञ्चममञ्चयति स्म सा ॥ १२० ॥

[द्रुतविलंबित]

ततस्तादृक्पञ्चमप्रपञ्चमाकर्ण्य परवर्णिनीमुखोदीर्णसुधावर्णभ्रमेण नाना-
दीनालापमलपम् ।

अधुना निपीतमधुनापि वासरो

मरुता शरीरगुरुतापहारिणा ।

M₃ : °शङ्का lacuna °या ग्रीष्म°.

1. M₂ : °पत्रचित्र°; M₃ : °पत्रचि° lacuna

°पुल°.

2. M₃ : °वल्यतया.

3. M₂ : हंसकलदम्बरमध्य° lacuna

दयतया.

4. C : शारदं इव.

5. M₃ : राशशांक°.

6. M₁, M₃, O,

C : °निजानिजास्य.

7. M₁, O : °तुषारपुषार°.

8. M₁ : हिमानीसमयश्रिय.

9. M₂ : °भरणविचित्रलोध्र°; C : °भरणविनिद्ररजः°.

10. M₃ : जनवीज्यमानला-

मञ्जक°.

11. M₃ : ततः सदा मदाहित°.

12. M₁ : मुदाहित°

13.

M₂ : संचारलुचकसह°.

14. L, M₁ : अतस्.

15. M₂ : परवर्णिनी°.

16. M₃ : सुधावक्त्रात्रक्रमेण.

17. M₂ : अधुनापिपासरोमस्तशरीर.

of summer, as they resound with music in the form of swarms of bees that hover around them in order to drink the nectar from the *mallikā* blossoms and the blooming roses [they wear;] they appear as incarnations of the rainy season, having streaks of lightning in the shape of the golden chains worn on their breasts (also, [dark] clouds) which are covered with dark (green) coloured drawings similar to *tamāla* leaves; they are like incarnations of autumn, as their upper garments carry white embroidered swans (*hamsaka*) and their anklets (*hamsaka*) produce jingling sounds similar to the twang of the bow of lotuses (of Love); they resemble embodiments of the snowy season, with the mountains in the shape of their lofty breasts covered with snow in the form of the gentle smiles on their faces that look like the moon in the bright half of the month; they are like incarnations of the cold season, as they heave sighs cool and fragrant because of the pollen of the full blown *lodhra* flowers [they wear] which are an ornament to the forest in the form of youth.

Then was manifest the beginning of the days in which the foot-prints of the spring deity are indicated by the filaments of the mango blossoms, and which are adorned with the tinkling sounds of charming anklets created by the humming of swarms of bees in the bowers of *karañja* and other plants, which are dyed yellow by the blossoms that have become as cages for the wagtails who flutter zigzagging around full of intoxication¹ and break down the spirits of separated lovers.

A female cuckoo, whose passion was heightened when she was kissed by her mate, and whose beak was like a beautiful lute, began to unfold a bright *pañcama* note.² 120

(Continued from the last page)

creating new terms, as Indian poets have divided the year in six parts. In these lines their names are given as follows:

vasanta, spring; *grīṣma*, summer (or, heat); *ghaṇḍama*, the coming of clouds (or, rainy season); *śarad*, autumn; *himānisamaya*, winter (or, the time of snow fall); *śiśirarṭu*, winter (or, the cold season).

1. *madāhita*, full of intoxication, is a compound given in inverted order; its usual order would be *ahitamada*.
2. The *pañcama* note is the fifth note of the Indian scale; it is usually mentioned just as "pa". It is supposed to be the note of the cuckoo,

मधुरायितोऽपि विरलाशयस्य मे
गरलायते हि तरलायतेक्षणे^१ ॥ १२१ ॥

[मञ्जुभाषिणी]

इह कातराक्षि सहकारपत्रिणा
कदनोचितेन मदनो धुनोति माम् ।
अलिकालकेशि कलिकासमुल्लसद्-
रदने प्रयच्छ वदनेन्दुदर्शनम् ॥ १२२ ॥

[मञ्जुभाषिणी]

हरिणायताक्षि परिणाहशालिने
जघनाय सैकतघनाय तेऽधुना ।
स्पृहयामि नूनमिह यामि वेदनां
करुणां विधेहि तरुणैङ्गि पश्य माम् ॥ १२३ ॥

[मञ्जुभाषिणी]

अचिरप्रपन्नरुचिरस्मितप्रभा-
सरिताभिषिच्य परितापशान्तये ।
अशरीरसंचितशरीरवेदनां
विदलीकरोतु कदलीव शीतला ॥ १२४ ॥

[मञ्जुभाषिणी]

ललना विलासकलनानुमोदिनी
विषमास्त्रभीरुसुषमार्हरास्तु मे ।
विरहं गतस्य वरहंसकस्फुरच्-
चरणा वियोगतरणाय साधनम् ॥ १२५ ॥

[मञ्जुभाषिणी]

1. C : मधुरायतोपि. 2. M₁ : क्षणी. 3. C : अलिकालकेलिकधिकासमुल्लसद्-
सद्गदने. 4. M₃ : तरुणाक्षि. 5. M₂, M₃ : अचिरप्रसन्न°, 6. M₃ :

Then having heard the display of such a *pañcama* note I mistook it to be the nectar-like note coming from the mouth of a beautiful woman, and I began to utter many laments :

—O you whose eyes are large and tremulous, though now the day is sweetened by the wind suffused with nectar and capable of removing the great torment (also, heat) of the body, still it affects me like poison, since my hope [of meeting you] is slim. 121

Here, o timid one, Madana (Love) shakes me (attacks me) with mango [blossoms] used as weapons; o you whose hair is as dark as a swarm of bees and whose teeth are like [white] buds, give me the chance of contemplating your moon-like face. 122

O you whose eyes are as elongated as those of a deer, I am now longing for your buttocks, lovely in their expanse and fully developed like a sandy bank; I am suffering greatly, therefore, o young one, have pity on me, look at me. 123

Having sprinkled me with the stream of splendour of your radiant smile instantly arisen to cool my torment, may you, who are as cool as a plaintain tree, drive out from my body the pain caused by the Bodiless One (Love).¹ 124

May you who display amorous gestures, with feet shining with beautiful anklets, and excell in beauty the Uneven-Arrowed One (Love), be for me, who am pining in separation, the means of crossing it (that separation). 125

1. This play on the pain of the body, *śarīra*, caused by the Bodiless One, *aśarīra*, is an instance of *virodhālamkāra*, contradiction in terms.

श्रावं श्रावं परभृत्तरुं तत्र वाचो विचिन्वाम्

स्मारं स्मारं गुरुकुचभरं चक्रयुग्मे विमुह्यन् ।

हारं हारं दिशि दिशि¹ किरन्नश्रुधारां नखाग्रैः

कारं कारं हरिणनयनान्वेषणं विह्वोऽस्मि ॥ १२६ ॥”

[मन्दाक्रान्ता]

सखी वदति ।

‘आहारो गरलायते तनुतरः प्राणोऽपि भारायते

व्याहारो विषमायते मरुदसौ धीरोऽपि घोरायते ।

ज्योत्स्ना वह्निशिखायते मलयजालेपोऽग्निरूपायते

कामिन्याः कलयेऽधुना ननु कलाकालोऽपि कल्पायते ॥ १२७ ॥

[शार्दूलविक्रीडित]

अपि च

आहारं विरह्य सा विरहिणी विद्राग्य निद्रासुखं

चक्षुर्जन्यजलाभिषेचनपरा वीतस्पृहा भाषणे ।

आताम्रे तरुणाम्रं बहिषि हृषीकेशोद्भवास्कन्दितं

ध्यायन्ती तव रूपमेव तरुणी धत्ते समीधेर्विधिम् ॥ १२८ ॥

[शार्दूलविक्रीडित]

किमिति वर्णनीयस्तस्याः संतापः । अपि च

चित्ते मत्तचकोरसुन्दरदृशामानन्दसंधायिनं

त्वामानेतुर्मना मनोजतरलां लीलादृशं प्राहिणोत् ।

‘हरा lacuna तस्य वरह°.

1. M₂ : दिशि दिशि च किरन्न°.

2. C :

‘नयनात्रणां.

3. L : तनुतरो lacuna पि ; M₁ : ‘तरो हारोपि ; M₃ : ‘तरो

भारोपि.

4. C : शिप्तवायते.

5. C : मलयजपोऽग्नि ; M₃ : मलयजालेपो

lacuna कामिन्याः.

6. M₂ : कलाकलापि.

7. M₂ : परिहृत्य सा.

8.

M₂ : तरुणाम्र°.

9. M₃ : ध्यायन्ति lacuna °मेव तरुणी.

10. M₃ :

समाधं.

11. M₂ : ‘नेतुमसौ.

12. M₃ : °लीलादृश.

As soon as I hear the notes of the cuckoo I mistake them for her sweet voice, as soon as I see a pair of *cakravākas* I get confused and I remember her heavy breasts; by scattering in all directions with the tips of my fingers streams of tears that I repeatedly removed from my eyes, and by searching all around for my deer-eyed one I am now exhausted.— 126

Her maid says :

—Her food becomes poison, even her delicate breath becomes an unbearable burden, her speech gets confused, even this gentle breeze appears to her like a storm, the moonlight acts [on her] like flames of fire, and her sandal paste [also] assumes the form of fire; I think that for a lovelorn woman even a minute period of time appears to be the longest *kalpa*.¹ 127

Moreover,

That young woman in separation who has stopped eating and has put to flight the pleasure of sleep, who is always shedding tears from her eyes and who is unwilling to speak, practices the act of mental concentration [sitting] on the *darbha* grass in the shape of the reddish young leaves of the mango and meditates upon your form wounded by Pradyumna (Love). 128

How could I describe the sufferings of that beautiful woman?

Moreover,

Wishing to call you when you were engaged in looking at women with eyes similar to those of intoxicated *cakora* birds, she directed toward you her beautiful glances trembling with passion, but they only remained fixed in you; then she sent

1. A *kalpa* is a measure of time, believed to correspond to four thousand three hundred and twenty million years.

सा त्वय्येव निमज्जतीति हृदयं प्रायुङ्क्त तच्च त्वयि

स्थायीति प्रहितुं प्रिया प्रयतते प्राणानपि प्रेयसि ॥ १२९ ॥

[शार्दूलविक्रीडित]

किञ्च

चक्षुर्द्वारनिरीक्षणे करसरोजाते कपोलस्थली

त्वद्वाताश्रवणे श्रुतिस्तव सुखप्राप्तौ तदीयं मनः ।

वहौ च स्वयमाङ्गजे तनुलता नालीकशय्यातले

प्राणास्त्वय्यनुवर्तितास्तदधुना व्यस्तेव सा वर्तते ॥ १३० ॥

[शार्दूलविक्रीडित]

अपि च

लोलाक्षी शयने निमील्यनयने मिथ्याभवन्तं मुहुः ।

स्वैरं चुम्बति नन्दति प्रतिपदं गाढं समाश्लिष्यति ।

चाट्पनि स्फुटमादरेण कुरुते हास्यं रहस्योचितं

प्राप्नोत्यङ्ग त्वीङ्गसङ्गविरहात्स्वप्ने ऽनुभुङ्क्ते सुखम् ॥ १३१ ॥

[शार्दूलविक्रीडित]

“ इति तद्वचो निशम्य तदीयपरितापं स्वयमनुभवन्निवनिःश्वस्य कामपि वाचमवोच^{१४}म् । अ^{१५}यि तस्याः संतापशान्तये किं न कृताः शिशिरोपचारा इति । ”

श्रुत्वा सावोचत् । ‘ स्वामिन् कृतैरपि किमेतैः शिशिरोपच^{१६}रैः । यतः ।

उच्चैस्ताम्यति शान्तये भुज^{१७}लतानालीकनालावृता

वक्षस्तापमनश्चरं प्रथयति श्रीचन्दनैरुक्षितम् ।

- | | | |
|-------------------------------------|--|---|
| 1. M ₃ : प्रायुङ्क्तत्र. | 2. Missing in M ₃ . | 3. M ₂ : प्रियप्रियतते. |
| 4. Missing in M ₂ . | 5. M ₂ : द्वारनिरीक्षणे; M ₃ : द्वारनिजेक्षणे. | 6. C : आंगदेजे°. |
| 7. Missing in M ₃ . | 8. M ₃ : वर्तते lacuna शयने. | |
| 9. M ₃ : समाङ्गिति. | 10. M ₃ : °वंगतभवंगसंग. | 11. M ₁ , M ₃ : °विरहात्. |
| 12. M ₃ : तदायपरितापं. | 13. M ₁ : स्वययम्. | 14. L : °मवोच; M ₃ : °मवोचत्. |
| 15. M ₃ : मयि. | 16. M ₂ : °रोपचारैः । इति । | 17. M ₃ : |

her heart to you, but that too remained steadily attached to you. Now that dear one tries to send even her life to [you,] her beloved. 129

Moreover,

Her eyes are fixed to the door, her broad cheek rests in the hollow of her lotus-like hand, her ear is intent on hearing news of you, her mind is fixed on [securing] the happiness of your company, her tender body rests in a bed of lotuses which to her are the fire of love itself, her vital breaths are directed towards you, and hence she seems to have dissolved into her components. 130

Moreover,

This girl with tremulous eyes, while laying in her bed with her eyes shut, imagines that she is kissing you, that she is transported with joy, and that she continuously exchanges close embraces with you; she openly speaks to you flattering words in an amorous manner, and smiles in a way which is only appropriate in privacy; truly as she is denied the pleasure of real contact with you, Sir, she enjoys it in her dreams.¹— 131

Having heard these words I gave out a sigh, as if I myself were experiencing her pain, and spoke these words :

—Lady, did you not apply any cooling remedies in order to allay the pain of that young woman?—

She heard me and said :

—Sir, what is the use of applying those cooling remedies? For, Covered with lotus stalks similar to her delicate arms in order to cool her fever, she is deeply distressed; though her bosom is profuseley powdered with sandal paste, still it

1. All these verses portraying the mood of love in separation are in imitation of more famous works. See for instance the sufferings of Rādhā in separation in the *Gītagovinda* (Jayadeva, *Gītagovinda*, ed. by B. STOLER MILLER, Delhi 1977, II, v, 20 and III, vv. 2-3-4, pp. 138-139).

कामं प्रज्वलयन्ति कामदहनज्वालां जलाद्रानिला-

स्तेऽमी वह्निशिखायिताः शुभतनोः शैत्योपचाराः कुतः ॥ १३२ ॥

[शार्दूलविक्रीडित]

तथापि निश्चीयते कश्चिदुपायः । '

“ कथमिव ” ।

‘ चक्षुस्त्वन्मुखदर्शनेन पटुभिश्चाटूपहासैः श्रुतिर्

वक्षः पीनपयोधरं भुजपरीरम्भेण रम्भाकृतेः ।

एणाक्ष्यास्तरुणाधरोऽपि मधुरैस्ताम्बूलरागद्रवैः

सारङ्गीनयना च यास्यति सुखं भोगोपभोगैस्तव ॥ १३३ ॥

[शार्दूलविक्रीडित]

नलीनभृङ्गीव नवीनमञ्जरी

शशाङ्कहीना शरदीव शर्वरी ।

वसन्तरिक्तेर्घ घना वनावलि-

स्त्वया विना सा सुमुखी न शोभते ॥ १३४ ॥

[उपेन्द्रवज्रा]

ततः कालक्षेपाक्षमां नीरजाक्षीमुपगच्छेति ।

भवति निहितचिंतां मत्तसारङ्गनेत्रां

स्वशरदलितमर्मा बाधते चित्तजन्मा ।

इति मुहुरपि हर्षात्तद्व्यथाकर्णनेच्छोर-

विहितविषमवर्त्मा दृश्यते तेऽन्तरात्मा ॥ १३५ ॥ '

[मालिनी]

तुजवता नाली°.

1. M₃ : शैत्योपचैरः.

2. M₃ : पानयोधर°.

3.

M₃ : °कृतै.

4. M₁ : °धरोवमधुरैस.

5. C : नदीन°; M₂ : नलीनभृङ्गेव.

6. M₂ : वसन्तारक्तेमधुनावनावलि°.

7. M₃ : ततो मा काल°.

8.

M₂ : °चित्तां lacuna स्वशरद°.

9. M : विषवर्त्मा; M₃ : विषमवत्या.

silently proclaims her love fever; even the breezes [from fans]¹ drenched with water kindle greatly the flame of the fire of Kāma (Love).² How could any cooling remedy be useful in her case? 132

Nevertheless a certain remedy can be thought of. —

—What is it?—

—The eyes of that girl will attain happiness by the sight of your face, her ears by the clever coaxing jokes uttered by you, her bosom with her large breasts by the close embrace of your arms, the tender lips of that fawn-eyed one by the strongly flavoured red juice of the betel leaf chewed in your mouth; that deer-eyed one will attain happiness by your attachment to the joy of making love. 133

Like a fresh blossom without a bee perched on it, like an autumn night without the moon, like a row of thick forests without spring, the girl with a beautiful face does not shine without you.³ 134

Then go to your lotus-eyed beloved, who is unable to bear any delay.

The Mind-Born One, who tears to pieces with his arrows her tender limbs, is tormenting the girl with eyes like those of an inebriated gazelle, whose mind is fixed on you. Hence as you are eager to hear again and again the sufferings she is undergoing, your mind seems to me to be following the wrong path. — 135

1. For the same image, see *Ritusañhita* : *sa candanāmbuwyajanodbhavānilaiḥ* (where the water drenched fans are made of sandalwood). (*Op. cit.*, Canto I. v. 8).

2. This is an instance of the figure of speech called *viśeṣokti*; in spite of the presence of the prerequisite causes, the desired effects do not come about.

3. This is an instance of the figure of speech called *vinokti*, in which the absence of expected qualities or objects is emphasized.

“ ततः प्रीतमना गमनाय प्रतिज्ञाय प्रज्ञावतीमानेतुकामाभ्यास्य प्रासादस्य
शिखरात्पक्षिणीव यक्षिणी समुत्पत्य प्रत्यग्रतापेन पुष्पमालेव निष्पन्ददेहां
गेहान्तरतः पर्यङ्गेन सह गृहीत्वा राजकुमारीं नारीमन्तःपुरतः पुरतो निष्क्रम्य
हर्म्यमुपगम्य सम्यग्दीपज्वालां प्रज्वालय माल्यादिभोग्यवस्तूनि संपाद्य,
निवेद्य प्रियामपि मह्यमथान्तरधात् । किं वर्ण्यते तदनन्तरसंरम्भः ।

शश्वत्तीव्रविघट्टनेन जघनेनोद्धूतकाञ्चीगुणा

सिञ्चन्ती मुखवीटिकारसकणैरास्ये तथैवोरसि ।

निर्णीतस्फुरदूरुमूलकुचसौभाग्यावलोके मुहुः

स्मेरास्ये मयि हुंकृतिस्मितमुखी गण्डे ¹³चपेटं ¹⁴ददौ ॥ १३६ ॥

[शार्दूलविक्रीडित]

भूयोऽपि स्मरकेलिक्रमणितेषूद्भावयोरावयोः

पर्यायेण परस्पराक्रमजुषोः संभोगमासेदुषोः ।

¹⁵कान्तैर्वाहमहं किमु प्रियतमा किंवैकरूपा उभौ

किंवानन्दमयावुभावपि तदा नासीद्विवेकस्तदा ॥ १३७ ॥

[शार्दूलविक्रीडित]

किञ्च

तादृङ्नूतनमीनकेतनकलागोष्ठीषु विम्बोष्ठिका-

संरम्भे किल सीत्कृता¹⁸नि करुणालापाः सहास्यं वचः ।

- | | | | |
|---|---|----------------------------------|---------------------------|
| 1. M ₃ : प्रतिज्ञावतीम्. | 2. C : °माश्वस्य. | 3. M ₃ : समुत्पत्य. | 4. |
| M ₃ : पुष्पमालामिव. | 5. M ₃ : निष्पन्द°. | 6. M ₃ : प्रियामध्यं. | 7. |
| M ₂ : महान्तरधात्. | 8. M ₁ : तदनन्तन°; M ₃ : °नन्तरसौरम्भः. | 9. C : | |
| °धुट्टनेन. | 10. C : मुखवीटकरस°. | 11. M ₂ : निर्निय°. | 12. M ₃ : पेटं |
| 13. M ₂ : प° lacuna विधौ. | 14. M ₃ : °क्रमजु° lacuna °षोः । कान्तै°. | 15. | |
| M ₂ : कान्तैर्वाहम्; M ₃ : कन्तवाहम्. | 16. M ₃ : °नूतनामानकेतन°. | 17. | |
| M ₂ : विम्बोष्ठिसा. | 18. M ₂ : किलसाकृतानि. | | |

Then the fairy *yakṣiṇī*, who wanted to bring *Prajñāvati* to me, comforted me and promised me that I would meet her; she swooped down from the pinnacle of the palace like a hawk, lifted up from the inner apartment of the mansion, together with her bed, the young princess whose body was stilled by a very high fever and similar to a garland of flowers exposed to the sun, and leaving the harem and the town arrived at this palace, where she lit a lamp, offered me various things to be enjoyed such as flowers, and then presented my beloved to me and disappeared. How could one describe the bewilderment that followed thereafter?

With her girdle thrown up repeatedly by her hips in their violent movements, she sprinkled my mouth and chest with sprays of the juice of the betel leaves she had chewed, and when I looked at the beauty of her charming breasts and her uncovered loins and smiled again and again, she uttered a 'hum' (of anger) from her smiling face and gave me a slap on the cheek. 136

When our passion was repeatedly stirred and we heard the moans of pleasure uttered by one another during love play and alternately assaulted one another and united with one another, we could not decide if I was my beloved or if she was I, or if both of us were the same being, or if we were the essence of delight itself. 137

Moreover,

At the time of new love sports, when my beloved with bimba-like lips became enthusiastic, there were hissing sounds of pain, pitiable cries, remarks made with smiles, words of love, murmurs produced during intercourse, stammering utterances, and the charming and indistinct words "no, no," but set these aside: what could equal the unique quality of the quick and charming movements of her hips? 138

स्नेहोक्तिर्मणितानि गद्गदरवा मा मेति मुग्धार्थवाग्
आस्तां तज्जघनैकलाघवगुणोत्कर्षस्य को वा समः ॥ १३८ ॥

[शार्दूलविक्रीडित]

विद्योतमानचिकुरावलिनीरदालौ
सद्यःश्रमोद्गमसमुद्गतघर्मवर्षे ।
विद्योतते स्म मणितस्तनिताभिरामे
विद्युल्लतेव वनिता सुरताभ्रकाले ॥ १३९ ॥

[वसन्ततिलका]

तदा खलु

मूलं प्रेम तथावयोश्च मिलनं स्कन्धः परीरम्भं
शाखास्तन्नखरक्षतिः किसलयाः पुष्पाणि हास्योद्गमाः ।
किञ्चल्कास्तनुरोमहर्षणमुरुः स्वेदो मरन्दोधिका-
नन्दस्तस्य रतिद्रुमस्य तु फलं भृङ्गोऽन्तरङ्गोऽर्भवम् ॥ १४० ॥

[शार्दूलविक्रीडित]

(पुरोवलोक्य)

सखे स्यन्दनवन्दनाय सकलदेशेभ्यः समागतवत्यः सुदत्यः, पश्य पश्य

तरुणकोङ्कणपङ्कजलोचना

मधुरकङ्कणकिङ्किणिकारवाः ।

मनसि सङ्कुलयन्ति निरङ्कुश-

स्वगतिकं रतिनायकसायकम् ॥ १४१ ॥

[द्रुतविलम्बित]

1. M₂ : °धगोस्तं तज्जघनैकलाघव° 2. C : क्रमोद्गम°; M₂ : श्रमोद्गत°. 3. C : विद्युल्लतेखनिता°. 4. M₁, M₂, M₃, O, C : हरोद्गमाः. 5. M₃ : °धिका° lacuna रतिद्रुमस्य. 6. M₁, M₂, M₃ : सभवत्. 7. M₂ : °देशि-केभ्यः. 8. Missing in M₃. 9. M₃ : रवाः lacuna °सि lacuna °कुश° lacuna °गति°.

In the rainy season of love-making, with the multitude of clouds of her glossy curls and the rain of perspiration immediately arising from exhaustion, charming with the thunder of her murmuring sounds, that woman shone like a flash of lightning. 139

Then indeed,

In the tree of love-making, our mutual love was the root, our close physical contact was the trunk, our mutual embraces were the branches, our nail marks were the foliage, our smiles were the flowers, the bristling hair on our bodies was the filaments, our profuse perspiration was the nectar, our rapture of delight was the fruit, and I was the bee privileged to have close intimacy [with that tree].¹ 140

(Looking ahead) Friend, look there: beautiful women from all regions of the country have just come in order to pay their homage to the chariot.²

These lotus-eyed women from Koṅkana, who send out a sweet tinkling sound from their bracelets and their little bells, throw against the minds of men a great quantity of Love's (the lord of Rati) arrows (also, their side-glances) unimpeded in their course. 141

-
1. This identification of nine different items in both the tree and love is a case of *sāṅgasamastavastuviṣayarūpaka*, a kind of comparison in which *ratidruma*, the tree of love, is the principal metaphor, *aṅgirūpaka*, while all the other metaphors are subsidiary, *aṅgarūpakas*.
 2. As the festival of Kāma is described in the beginning of the play, the *syandana*, chariot, that the women come to worship is the temple chariot used during that festival. But it is strange that there is no detailed description of the chariot as one sees in all the other *bhāṣas* where a *rathotsava*, chariot festival, takes place.

इतश्च

लोचनतुलितचकोरी काचन चरतीह रोचनागौरी ।

वाचा वारितकीरी निर्जरतरुणीव गुर्जरी नारी ॥ २४२ ॥

[आर्या]

स्फारस्फुरद्रजतनूपुरभारचित्रम्

मुक्तावितानपरिवेष्टितकर्णपत्रम् ।

आनाभिरुद्धमणिकञ्चुकशोभिगात्रं

पश्येह गुर्जरवधूनिवहं सुनेत्रम् ॥ १४३ ॥

[इन्द्रवज्रा]

इतो विलोक्य

आकर्णमाकल्पितकुङ्कुमाङ्का

राजत्पदा राजतशृङ्गलेन ।

चित्रात्रगुण्ठावरणा समञ्चत्

काञ्ची महाराष्ट्रकुटुम्बिनीयम् ॥ १४४ ॥

[इन्द्रवज्रा]

विक्षिप्यतां दक्षिणतः कटाक्षः ।

वेणीजितमधुपालीवैणीमृगनाभिसुराभिकुचपाली ।

निन्दितनवशशिर्पाली केलीतिलकेन भाति नेपाली ॥ १४५ ॥

[आर्या]

दीयतामितो दृष्टिः ।

कमनीयतारहारा चन्दनपरिहसितचारुनीहारा ।

परिचितपाण्ड्यविहारा कमलमुखीयं कराञ्चद्रुपहारा ॥ १४६ ॥

[आर्या]

1. M_2 : वाचपारितकीर; M_3 : °कोरी. 2. O : धूर्जरी°. 3. M_2 : स्फार-
स्फरद°. 4. M_3 : स्फारस्फुदद°. 5. M_1 : त्रिकर्णमा-
कल्पित°. 6. M_2 : रजत्°. 7. M_2 : विचित्रा°. 8. M_2 : समञ्चत्
कचिद् महाराष्ट्र°. 9. M_3 : °नीयम् lacuna वेणी°. 10. M_2 : रक्षणतः°. 11. M_3 : मृगानाभिरुचिरपाली नवशशि°. 12. O : शशितिपाली°.

And here,

A woman from Gūjara is coming along who looks like a nymph with her eyes similar to those of a *cakora* bird, her complexion as fair as yellow pigment, and her sweet voice which could outdo a female mina. 142

Look here at this group of Gūjara women with beautiful eyes, who are charming with their heavy silver anklets that flash brightly; their ear lobes are encircled by strings of pearls and their bodies look charming with their jewelled bodices extending as far as their navels. 143

Look here !

Here is a married woman from Mahāraṣṭra with a saffron mark on her forehead which stretches as far as her ears; her feet are adorned by silver chains with little bells, and she wears a colourful veil and a bright girdle. 144

Look on your right side :

By her braid she puts to shame a swarm of black bees; her breasts are scented with musk : this Nepālī woman shines forth defeating the crescent of the moon by the mark [on her forehead]. 145

Turn your glance this way :

This woman with a lotus-like face, born in the Paṇḍya country, who carries an offering in her hands is wearing a bright pearl necklace and surpasses the white morning mist by her sandal paste. 146

पुरस्तादवलोकय

काश्मीरकर्दमकषायकपोलपाली
कह्लारदामकलिकाकमनीयचूली ।
काचिद्विहारविशिखामुपयाति चोली
पालीलसत्करतलामलकस्तनाली ॥ १४७ ॥

[वसन्ततिलका]

पार्श्वतोऽवलोक्य

द्राविडीनां स्तनद्वन्द्वं यूनामङ्गलकौमुदी ।
इतरासां वधूटीनां घटदीपायते स्फुटम् ॥ १४८ ॥

[अनुष्टुभ्]

पश्य तावदिहापि ।

कर्णस्फुरत्कनककुण्डलकान्तिरस्य-
मादृष्टिगोचरकुचद्वयलोभनीयम् ।
कालेयबिन्दुकलिकायितकुङ्कुमाङ्कं
कर्णाटयौवर्तमिदं कमनीयरूपम् ॥ १४९ ॥

[वसन्ततिलका]

पश्य पश्य ।

सुरुचिरुचिरकर्णस्वर्णपत्राभिरामा
श्वसितचलितनासासक्तमुक्ताकलापा ।
कुचकवचितचेला कुङ्कुमोद्भासिभाला
कवलयति मनो मे काचिदान्ध्री पुरन्ध्री ॥ १५० ॥

[मालिनी]

-
1. M_2 : तदवलोक्य । 2. M_2 : 'कलिता' । 3. M_3 : कमनीय° lacuna
°रविशिखाम्. 4. M_2 : 'लसत्कदलिकामलमस्तकाली; C : करतलादुल'. 5.
 M_1, M_2, M_3 : विलोक्य. 6. M_2, M_3 : द्राविडानां. 7. M_3 : कुचद्वन्द्वं.
8. M_2 : यूनामङ्गल°. 9. M_3 : वधूटीनां lacuna °ते स्फुटम्. 10.
 M_2 : तावदिह. 11. O, C : 'यव्वत'. 12. C : 'स्वर्णदन्त्राभिरामा.

And look ahead :

With the surface of her cheeks yellow with thick saffron paste, her hair adorned by the buds of a wreath of water lilies, and the line of her breasts shining at the edge like a myrobalan¹ in the hand, a Colī woman takes the road of the pleasure garden. 147

Look on that side :

The two breasts of the Draviḍa women are as visible to young people as the moonlight in the courtyard, while those of other women are as visible as a lamp covered by an earthen jar.² 148

Now look here :

This is a group of beautiful women from Karṇāṭaka, attractive for the beauty of the golden earrings that tremble on their ears, desirable for their pairs of breasts that draw looks on all sides, and marked [on their foreheads] with black aloe paste around a [central] spot of red saffron. 149

Look, Look !

A married woman from the country of Āndhra, beautiful with graceful bright golden leaves on her ears, with a pearl ornament at her nose that throbs at every breath, with the end of her garment covering her breasts tightly, and her forehead shining with saffron paste, devours my mind. 150

-
1. *karatalāmalaka*, a myrobalan lying in the hand, is a traditional image used to denote something that is clearly visible; the *colī* here wears only a strip of cloth on the central part of her breasts, so that the rest is exposed to view.
 2. This is another allusion to regional fashion; the *draviḍa* did not wear any bodice. The "lamp in the earthen jar" image is still colloquially used in Tamil.

अत्र च

रेखाद्वयीरचनभासिविभूतिभाला

कण्ठावलम्बिकमनीयकपर्दिदोली ।

वीटीरसारुणितकोमलदन्तचेला

नीलालका जयति काचन शैववाला ॥ १५१ ॥

[वसन्ततिलका]

इतोऽर्बलोकय ।

काश्मीरधूलीकलिकाविराज-

द्वालेन्दुरेखातिलकाभिरामा ।

कृकाटिकाकीलितकेशपाशा

सा वैष्णवी सारसपत्रनेत्रा ॥ १५२ ॥

[उपजाति]

इतः पश्य ।

पर्यायग्रथिताक्षसूत्रगणनापर्याकुलाः श्मश्रुलाः

सान्द्रीभूतविभूतिपूतवपुषः काषायवस्त्रावृताः ।

कक्षालम्बितपेटिकाग्रविलसत्कृष्णाजिना योगिनो

गच्छन्त्यत्र जनैकमोहनकरा डम्भाः समूर्ता इव ॥ १५३ ॥

[शार्दूलविक्रीडित]

एतानवलोकय

जपासनावेष्टितपुष्टकानि

निधाय कक्षे, कलिर्ताक्षमालाः ।

श्रीखण्डपुण्ड्रोज्ज्वलभालपट्टाः

पुरः समायान्ति पुराणभट्टाः ॥ १५४ ॥

[उपजाति]

- | | | | |
|-------------------------------------|---|---|----|
| 1. C : रेशा°. | 2. C : राव°. | 3. M ₁ , C, O : °डाला. | 4. |
| C : °रसारुणिकशोमल°. | 5. C : दरोक्य. | 6. M ₃ : °भिराजद्वालेन्दु° | |
| 7. M ₂ : °मोहनपराडम्भाः. | 8. L, M ₁ : समूर्ता इव. | 9. M ₃ : | |
| °वेशितपुस्तकानि. | 10. C : कलतास°. | 11. M ₃ : श्रीखण्डपुण्ड्रोज्ज्वल°. | |
| 12. Missing in M ₂ . | 13. M ₁ : °भक्त्या; O : °भद्रा; C : °भदाः. | | |

And here :

A *śaiva* girl with her forehead decorated by two horizontal strokes of shining ash, with the *śivaliṅga* casket¹ dangling on her neck, and with soft lips reddened by betel juice looks glorious with her black curls. 151

Look there !

This *vaiṣṇava* girl looks beautiful with her crescent mark [on her forehead] that carries a bud-like spot of saffron [in its centre ;] the knot of her hair is fixed on her nape, and her eyes look like lotus petals. 152

Look here !

Here come the bearded yogis, [apparently] engrossed in counting the beads of their rosaries; their bodies are smeared with thick layers of ash; they are wrapped in ochre robes and have boxes covered with black antelope skins hanging under their armpits; they are bent on deluding the people like incarnations of deceit. 153

Look at those !

The reciters² of the Purāṇas are approaching : they carry under their armpits their books wrapped in sacred rugs,³ bear rosaries of seeds, and their foreheads shine with sectarian marks of sandal paste. 154

-
1. Both laymen and ascetic adepts of the *śaiva* sect of the lingayats carry a *śivaliṅga* (a pendant representing Śiva's phallus) on their necks, and a double (instead of the usual triple) mark of ash on their foreheads. The man mentioned in v. 63 is an ascetic while this girl is a laywoman, as she chews the betel leaves forbidden to the ascetics. The casket containing the *śivaliṅga* is expressed here by the term *dola*, which usually means the suspended basket with the child swinging in it.
 2. Class of religious people, belonging to any sect, attached to a temple in their capacity as reciters of the particular *purāṇa* (religious book) sacred to the divinity of that temple.
 3. *japāsanās* are the sacred rugs, made either of wool or of black antelope skin, used to wrap the palm leaves of puranic manuscripts.

किञ्च

काषायशारारुणवस्त्रखण्डाः

कौपीनसंवेष्टितवेणुदण्डाः ।

विज्ञानविसंस्दसद्वितण्डा

वीथौ समायान्ति यतिप्रचण्डाः ॥ १५५ ॥

[उपजाति]

(वीथीमवतीर्य) सखे पर्शयेह । सायन्तनोपान्तसमये प्रतिहारविहार-
वितर्दिकासु स्थित्वा भुजङ्गमान् अन्वेष्टुमायतन्ते वाराङ्गनाः ।

इयं हि

गुरुतरकुचकोकस्तोकनम्रीकृताङ्गी

करसरसिजराजद्राजकीराभिरामा ।

अविरलघनसारा सारसाक्षी समक्षं

स्फुरति रुचिरभूषा पुष्पिता वल्लीव ॥ १५६ ॥

[मालिनी]

(पदान्तरं गत्वा सस्मरणम्) सखे प्रातिवेशमकस्य लिङ्गधारिणः
संगीतवल्लभस्य द्वितीयभार्या शृङ्गारमञ्जरी किं वशीकृता । किं ब्रवीषि । ”

‘ सकलसुमकार्मुककर्ममर्मज्ञेन त्वया समीरिते सत्युपाये किमसाध्य-
मिति । ’

(हस्तेन हस्तमास्फाल्य) “ पण्डितः खलु भवान् परदारवशीकरण-
विद्यायाम् । कथय तत्तावत् । किं वदसि । ”

‘ कदाचिदम्बर¹¹चुम्बिनि राकाशशाङ्के मकराङ्कशृङ्खलितस्वान्तरङ्गो निजा-

1. C : कृपा इव ॥ एतानवलोक्य । मसारारुणवस्त्रखण्डाः. 2. M₃ : विज्ञानविसंस्दस-
द्वितण्डा. 3. M₁, M₂, M₃, O, C : यतिः प्रचण्डाः. 4. M₃ : वापीमवतीर्य.
5. M₁, M₂ : पश्य. 6. M₂ : °द्राजकिलासिरामा. 7. M₃, O, C :
स्फुरित°. 8. M₂ : । सुमकार्मुककार्मुककर्म°. 9. Missing in M₃. 10.
M₃ : अपरवारवशी°. 11. M₂ : °चुम्बिराकाश°. 12. M₃ : °रंगे.

Moreover,

With their scanty garments¹ dyed with saffron, with their [spare] loin-cloths tied to their bamboo staves, and with their bombastic arguments which counter philosophical knowledge,² these great ascetics are entering the road. 155

(Entering the street) Friend, look here ! At the time of sunset the courtezans stand on the verandas in front of the doors of their houses looking for gallants. This one indeed,

Whose body is slightly bent because of her heavy breasts which look like *cakravākas*, who is charming with her beautiful parrot that perches on her lotus-like hand, who has camphor powder smeared on her body and wears beautiful shining ornaments, looks like a blooming vine. 156

(Moving some steps, remembering) Friend, have you conquered that *Śṛṅgāramañjarī*, the second wife of that neighbour of yours who wears the *śivaliṅga* and is fond of music ? What are you saying ? ”

‘ What is difficult to achieve when you apply the proper remedy, since you know all the secrets of the procedures of Love (the One whose bow is made of flowers) ? ’

(Clapping his hands) “ Your honour is certainly well versed in the art of seducing other people’s wives. Tell about it, then. What are you saying ? ”

‘ Once when the full moon was shining in the sky, as I was sitting near a bower of clove vines in my courtyard, my heart enchained by Love (the One whose banner is the dolphin), I recited this stanza in order to convey my feelings to her :

-
1. The *yatis*, ascetics, wear only a loin-cloth and a piece of cloth on their shoulders.
 2. The term *vitapda* in *nyāya*, logic, qualifies an argument that does not lead to any firm conclusion or view. Here the ascetics are ridiculed because they use philosophical terms without knowing what they are talking about.

ङ्गणल¹वङ्गलतामण्डपनि²कटे समुपविश्य तस्यै निजमनोनिवेदनाय पद्यमिद-
मगायिष्यम् ।

“ तत्र किं वर्तसे भृङ्गि नीरसे सारसे मु³धा ।

निर्गच्छ तिष्ठते कोऽपि चूतस्त्वच्चुम्बनोन्मुखः ॥ १५७ ॥”

[अनुष्टुभ्]

इति मदुक्तिमाकर्ण्य स्वयमपि प्रतिगृहप्राकारमाश्रित्य प्रातिवेशिकीं
प्रतीदमवादीत् ।

“ श्वश्रूरन्धतरा पतिश्च भवने शेते सपत्न्या समं

चेटी कापि गता न कोऽपि विपणिं गन्तुं समास्ते जनः ।

विद्यन्ते क्रमुकाः सुधा च भवने द्वित्राणि सन्त्यत्र चेत्

ताम्बूलच्छदनानि सम्प्रति दिश प्रांतः प्रदास्यामि ते ॥ १५८ ॥”

[शार्दूलविक्रीडित]

इति तदुक्तिमाकर्ण्य गृहस्थरहस्यतान्तां च पञ्चशरायत्तां निश्चित्य पश्चात्
प्राकारसमुलङ्घनजङ्घालनिजाङ्घ्रौ मयि विशति¹⁰ सङ्केतनिकेतनम्,

रिङ्ग¹¹त्कङ्कणनिकणद्भुजलता सानन्दसान्द्रीकृता

मामालिङ्गय कुरङ्गशावनयना संफुलगात्रा¹² तौ ।

मा मा मुञ्च न मुञ्च साधु शनकैरुच्चैरिति प्रेयसी

जल्पन्ती रसमीलितार्धनयना प्रेम्णानुभूता मया ॥ १५९ ॥

[शार्दूलविक्रीडित]

1. M₃ : “निजांगणधवंगल”

2. O, C : मण्टप°.

3. C : °मनोजिवदनाय.

4. M₂ : °मवादिषम्.

5. M₃ : मुदा.

6. M₂, M₃ : प्रतिवेशिकीम्.

7. M₂, M₃ : द्वित्राणि.

8. M₃ : पाप्तः.

9. L, M₁, M₂, M₃ :

गृहस्थ. 10. M₃ : विश्वसति.

11. M₂ : रींक्त; M₃ : रींखत्.

12.

M₂ : गात्रा भृश.

"O female bee, why do you to stay in vain in the lotus (also, your husband's house) which has no nectar (also, passion)? Come out, there is a certain mango tree (also, I) who is eager to be kissed [by you]."¹ 157

Having heard these words of mine, she leaned against the wall of the neighbouring house and spoke in this manner to the woman next door :

"My mother-in-law is completely blind, my husband is sleeping with my rival wife, our female servant has gone somewhere, there is not a single person to send to the market;² in the house there are *areca* nuts and lime powder; if you have two or three leaves of betel³ just now, lend them to me, and tomorrow I shall give them back." 158

Hearing these words and concluding that she was suffering because of the secret affairs [going on] in the house and that she was under the spell of the Five-Arrowed One (Love), I swiftly jumped over the wall of the house and entered the trysting place.

When I loved that deer-eyed woman very tenderly, her vine-like arms produced a tinkling sound from her moving bracelets, and she became soft with delight; she embraced

1. The lover compares the woman's husband to a lotus and himself to a mango tree; cp. v. 1, Act V of *Śakuntala* : an offstage song sung by Haṃsa-padikā conveys the same image of the bee, the mango, and the lotus (*Op. cit.* p. 159).

2. This is an instance of *vakrokti*, crooked or suggestive speech : the woman wants to inform her lover that access to her house is quite free. A Prakrit verse in the *Dhvanyāloka* of Ānandavardhana presents a very similar image :

attā ettha nimajjai, ettha aham, ettha pariyaṇo saalo |
mā pahia rattiaṇḍhaa sejjāe maha nimajjihisi ||

The Sanskrit is :

svaśrūr atra nimajjati, atrāham, atra parijanaḥ sakalaḥ |
mā pathika rātryandhaka śayyāyaṃ mama nimanḥsyasi ||

(Ānandavardhana, *Dhvanyāloka*, ed. with the *Locanā* of Abhinava and the *Balapriyā* of Rāmaśūra, by PATTABHIRMA SHASTRI, Haridas SK. Series n. 135, Benares 1940, p. 71).

3. These are the ingredients used to make what is today called "pan," a roll of betel leaf containing various spices, lime powder, and sometimes tobacco, which is usually chewed after meals.

तदा प्रभृत्यावयोरुत्तरोत्तर एव स्नेहः इति । '

“ तथैव हि तासामनुरागः । यतः ।

कृताकृतस्वदारेषु वेश्यायां विक्रयार्जितः ।

स्नेहः स एव हि स्नेहः सर्वत्रान्यकलत्रके ॥ १६० ॥

[अनुष्टुम्]

विहस्य किं ब्रवीषि । ”

‘ तर्हि मिथ्यानुरागमेव नाटयन्ति किं वारवधूत्य इति । ’

“ किमाश्चर्यम् ।

वेश्याजनस्य सौहार्दमुच्चैस्त्वं च पयोमुचाम् ।

महीभुजामादरणं जलबुद्बुदसन्निभम् ॥ १६१ ॥

[अनुष्टुम्]

किं न श्रूयते वेश्याजननीनां पुत्रीसमुपदेशरीतिः ।

आदौ स्निग्धा इव युवजनान्मोहयित्वा धनाढ्यान्

पश्चाद्भोगादिभिरतितरां वञ्चयित्वा मनांसि ।

कृत्वा मोहौषधपरवशान् सर्वमाहृत्य भिक्षा-

पात्रं दत्त्वा सपदि गणिकाः पश्य निष्कासयन्ति ॥ १६२ ॥

[मन्द्राक्रान्ता]

तदित्थमेव तनये विनयेन इव कपटनटनसर्गेण निसर्गेण सत्येतर-
स्नेहभूषणेन भूषणेन तत्कालिकलीलानिदर्शनेन दर्शनेन¹⁰ कल्पितचटूप-
हासेन हासेन कृतकभूलताविभ्रमेण विभ्रमेण व्याजान्तरोपलक्षितनिजाङ्ग-
रहस्योपदर्शनचमत्कारप्रकारेण स्वाकारेण स्वभूषणरणितेन मणितेन प्रका¹³-

- | | | |
|--|---|---------------------------------|
| 1. M ₃ : °त्तरोत्तरस्नेह. | 2. M ₂ : नाटयन्तीति. | 3. M ₃ : °सन्निभः. |
| 4. M ₃ : °जनानामोहयित्वा, | 5. M ₂ : महौषध° | 6. O : निर्हासयन्ति. |
| 7. M ₃ : °विनयेनेव. | 8. Missing in M ₂ . | 9. Missing in M ₂ . |
| 10. Missing in M ₂ , M ₃ . | 11. M ₃ : व्याजान्तरेणोपलक्षित°. | 12. Missing in M ₂ . |
| 13. M ₂ : प्रकामप्रकारेण°. | | |

me with her limbs blossoming with horripilation in love-making, with her eyes half closed in pleasure, and she murmured "Don't, don't! Let me go! Don't leave me! Well done! Gently! Harder!" 159

From then on our mutual love became more and more intense.

"Such in fact is the love of these women:

If they have a wife or not, men acquire the love of courtezans by paying a price, but the love they make to the wife of somebody else is in any case real love. 160

What are you saying with a laugh?"

"Don't the courtezans make a show of false love?"

"What is strange there?

The affection of courtezans, the high hanging¹ of clouds, and the favour [shown] by kings are similar to a water bubble. 161

Don't you know the courtezans' way of instructing their daughters?

In the beginning the courtezans lure wealthy young men as if they were in love [with them], and, having completely deceived them with the enjoyment of love and various other pleasures and having subdued their minds with the help of love potions, they rob them of everything, and, look, giving them a begging bowl, they immediately chase them away. 162

So indeed, my daughter, you should make a show of modesty as if it were your natural trait, which instead must be the outcome of trickery;² you should utter words adorned with pretended

1. *uccaistvam*, height, refers to the great height of autumnal clouds which do not produce rain.

2. This prose passage employs the figure of speech called *anuprāsa*, alliteration, in a manner very similar to the figure found in verse called *antayamaka* or *pādāntayamaka* where the alliterating letters are confined to the end of a *pāda*; here they occur at the end of a phrase. For a parallel passage on the same subject that employs the same figure in prose see K. KUNJUNNI RAJA, "Viñānidra—Oldest South Indian Bhāṣa", in *Sanskrita Ranga Annual*, VI. *Special Felicitation Volume in Honor of Dr. V. Raghavan*, Madras, 1972, pp. 165-66.

प्रचारेणोपचारेण च धनिकानेव कामुकान् प्रतार्य हार्यद्विगुणं द्रविणमाहत्य सर्वत्राप्यविस्रम्भा गम्भीरहृदया प्रजागरेण प्रवर्तस्वेति । किं वदसि । ”

‘ साधु सत्यमेवैतत् ।

तैः सर्वाश्च परप्रतारणपरा एव । कचिद्वृष्टं मया च ।

दृष्ट्वा कैशिकचन्द्रिकामभिमुखं गन्तुं स्वनाभीगुहा-
मालोलस्तनचक्रवाकयुगलं बद्धोन्मुखं कञ्चुकैः ।

सद्यः संक्रमिते तमिस्रनिचये तस्थौ वयस्थान् वच-

आतुर्येण निरुध्य पण्यहृतये वाराङ्गनावार्द्धकम् ॥ १६३ ॥

[शार्दूलविक्रीडित]

तत्सर्वेषामप्यविश्वसनीयमेव, केनापि रञ्जयितुमशक्यं गाणिक्यमिति । ’
(विहस्य) “ भवानपि बहुधा गणिकाभिः कदर्थित इति प्रतिभाति
मे । किं वदसि । ”

‘ का वात्रालोच^{१३}ना । भवत्सखो न भवामि किमिति । ’

“ औः कियती मे प्रतिष्ठा^{१४} । वयस्य पुरतः सार्ध^{१५}यामि ।

(पुरतोऽवलोक्य)

असौ करसमीरितोच्चलितघोरकौक्षेय^{१७}क-

स्फुरद्गगनमण्डलो विघटित^{१८}ट्टहासोज्ज्वलः ।

प्रचण्डजयडिण्डिमध्वनिरसह्यसिंहार^{१९}वो

भटश्चरति कश्चन प्रबलवीरवादैर्वृतः ॥ १६४ ॥

[पृथ्वी]

1. C : इति. 2. M₂ : वा सर्वश्च; M₃ : ताश्च सर्वश्च. 3. M₃ : मया दृष्ट्वा.
4. M₂ : दृष्ट्वा स्वंशुकं. 5. M₃ : सं^० lacuna रेतिमिस्रं. 6. L, M₂ :
वयस्थान्. 7. M₃ : वन्ध्यहृतये. 8. M₃ : वार्द्धकम् lacuna पामण्यविश्वं;
M₂ : तत्सर्वेषामविश्वं. 9. O, C : रजयितुम्. 10. M₃ : °क्यं lacuna मिति ।
11. M₃ : इति मे प्र^० lacuna । किं. 12. M₂ : वातरलोचना. 13. L : अरे.
14. M₃ : प्रतिज्ञा. 15. M₂ : सन्धयामि. 16. M₃ : पुरो. 17. C :
°काक्षेम्. 18. M₁ : निकटिताट्टं; M₃ : विकटिताट्टं. 19. M₁ : °सिंहारवो;

love, cast glances that make a show of coquettish movements fit for that moment, display a smile full of flattering jokes, and perform playful gestures accompanied by artificial knittings of your eyebrows; you should put up a beautiful appearance consisting in the wonderful display of the secret parts of your body under some pretext, utter moans of pleasure accompanied by the jingling sounds of your ornaments, and make a show of courtesy in an abundant way; deceiving wealthy gallants by all these means and extracting from them double the reasonable amount [of money], you should in every case proceed with a hidden mind and without reposing confidence in anyone, and be quite attentive. What are you saying ? ”

‘Well, all this is quite true. All of them are interested in cheating others. I’ve seen this somewhere :

As soon as the pair of *cakravākas* of her dangling breasts saw the moonlight¹ of her white hair, they proceeded to [conceal themselves in] the cave of her navel, and she tied them up in her bodices² with their nipples turned upwards; when the dense mass of nocturnal darkness spread out, that money-lender, the [old] prostitute, stopped her friends (customers) with her clever words in order to rob them of their wealth. 163

Hence the prostitute class is extremely unworthy of anybody’s trust and is impossible to please.’

(Laughing) “It seems that your honour has been cheated quite a number of times by the courtezans. What are you saying ? ”

‘Why think in a roundabout way? Am I not your friend ? ’

“O, how great is my prestige ! Friend, I’ll move on (Looking ahead)

A soldier is coming along, full of loud boasts about his feats, shining brightly with bursts of loud laughter, accom-

1. Reference to the convention that separates the couples of *cakravākas* during the night. Here they also seem to be frightened by moonlight.

2. The text has a plural to indicate that she is wearing more than one bodice, probably to fulfil the function of a bra.

सखे वीरसेन किमर्थमनयोर्विरोधः । किं ब्रवीषि । ”

‘ सन्ति हि सर्ववैरकारणानि वारस्त्रियं इति । ’

(सन्निवेदम्)

“ का वेद्या को विरोधोऽयं का प्रशस्तिश्च सङ्गरे ।

वृथा प्राणजिहीर्षूणां मूर्खानामीदृशी मतिः ॥ १६५ ॥

[अनुष्टुम्]

मोक्षाय क्लान्तं प्रयाते ग्राहापहार इव सुरतसुखाय वेद्यासमंगमे
क्रियमाणे मरणमनयोरुपनतम् । विहस्य किं ब्रवीषि । ”

‘ भूलोककामिनीभोगे विवादो ^{१०}यदि मास्तु सः ।

तयोः किमस्ति रम्भायाः परिरम्भे स संशयः ॥ १६६ ॥

[अनुष्टुम्]

किमस्ति रणभीतिर्धौर्माणाम् । किमेतौ वणिजौ ^{१३} । स चेद्येन केनापि
यब्धापि स्वजाया तूष्णीमेव तिष्ठति ^{१४} । तर्हि युक्तमेव [^{१५}इति] । ’

“ पश्य पश्य,

शश्वद्भूरविकम्पितासिलतिकाभिन्नौ च भिन्नौ मुहु-

व्यावृत्त्याधिकवक्त्रं चन्द्रम ^{१७}धरौ हुंकारदष्टाधरौ ।

जानुस्तम्भितभूतलावथ नतावुत्थाय चोद्वल्लितौ

विध्यन्तर्विभिस्य मर्मणि महावीराविमौ युध्यतः ॥ १६७ ॥

[शार्दूलविक्रीडित]

- M₂ : नीहरवो. 1. M₃ : स° lacuna सन्ति हि. 2. M₂ : व्यवहारः.
3. M₂ : °वैरकारणानि. 4. M₃ : °स्त्रियरति। 5. M₃ : जुहूर्णाणामी-
दृशीमतिः. 6. M₂ : मोहाय. 7. M₂ : ग्राहापहार°. 8. M₃ :
सुरभसुखाय. 9. M₃ : वेद्यासागमे. 10. M₃ : युधि. 11. M₃ :
रणिताति° lacuna णाम् । 12. M₂ : धाराणाम् ; C : दधाराणाम्. 13. M₃ :
वणिजौ lacuna येनापि यब्धापि. 14. M₁ : सिष्ठति. 15. Missing in all
Mss. 16. M₂ : शश्वद्भूरविकम्पितासिलतिकौ भन्नौ व्यावृ°. 17. M₂ : °वक्त्र-
चन्द्रधरौ ; C : चत्रमथकाण्डुकारदष्टाधका । 18. M₁ : °चक्रमदशा. 19. M₂ :
°भित्तवधनुतवुत्थाय चोद्वलितौ. 20. O : विधीताव°.

panied by the very loud sound of the victory drum, and giving out unbearably loud roars; he brandishes in his hand his terrible sword, and flashes it very high in the sky. 164

Friend Virasena, what is the quarrel between these two people about? What are you saying?"

'It is the courtezans who are always the cause of quarrels.'
(With dejection)

"Who is the prostitute? What is this quarrel? What praise is [gained] from a fight [on her behalf]? Such is the mind of fools who are ready to be killed for nothing. 165

These two have brought death on themselves through association with a courtesan for love's pleasure, just as a pious man is carried away by a crocodile when he goes to bathe [in a river] in order to attain liberation.¹ What are you saying with a laugh?"

'If there is a quarrel regarding the enjoyment of making love to a courtesan in this world, let it not be! Can there be any doubt that they will embrace the celestial courtezans [if they die in a fight]?'² 166

"Where is the fear of fighting in brave people? Are they two merchants?³ If a [merchant's] wife was actually raped⁴ by somebody, he would remain silent. So this [fighting] is proper. Look, look!

These two great warriors are fighting with one another: wounded and beaten back again and again with the swords they continually brandish high in the air, they return [to the fight] and adopt more and more zigzagging movements, bite

1. This is an instance of the figure of speech called *viṣama*, a good thing (or cause) which has an adverse or contrary effect.

2. Religious tradition maintains that ascetics who follow strictly the ascetic rules and warriors who die heroically in battle attain heaven immediately upon their death.

3. Merchants were supposed to be cowards interested in their gain and not in their honour.

4. This is an instance of *vr̥ṣaṣṭī*, stylistic fault which displays obscenity as the verb *yabh*, here translated as "rape," is not used in polite speech.

अहो गणिकारूपेण सर्वेषामप्यर्थप्राणापहारिण्यस्तरुण्यः । किमनेन व्याजेन । पुरतो गच्छावः । (पुरोऽवलोक्य सकौतुकम्) ।

वार्तानुरूपचेष्टाभिस्तिरश्चामपि पूज्यता ।

वचोवक्रप्रचारेण सर्वज्ञोऽपि विगर्ह्यते ॥ १६८ ॥

[अनुष्टुम्]

(कर्णं दत्त्वा) सखे वसन्तकलिका त्वामाह्वयते । गच्छ गच्छ । अहमपि साधयामि । (पार्श्वमवलोक्य) किमयं कलाशेखरः शृङ्गारमञ्जर्यां साकमक्षविहारमूरीकुरुते । (तस्य पश्चाद्भागमलोक्य) चित्रं खलु नयन-पिधानचातुर्यम् । इयं हि ।

किञ्चित्कुञ्चितमध्यमा मृदुपदं पश्चादुपेत्यानन-

स्पन्देनैव विधाय सम्प्रति सखीं मूकीभवद्भारतीम् ।

चञ्चत्पाणितलेन सा प्रियदृशावाँच्छादयन्ती मुहु-

स्तेनामृष्टकुचस्थली सपुलका साकूतमालोकेते ॥ १६९ ॥

[शार्दूलविक्रीडित]

(उपसृत्य) सखे दुरोदरद्रव्यं किं प्रतिज्ञातम् । किं ब्रवीषि¹² । ”

‘ यदावयोर्जापजयौ तदा परस्परमप्यधरपानाधःशयनाभ्यां भवितव्य-मिति । ’

“ चतुरः खलु भवान् द्यूतेषु । वयस्य कैषा तव नयनपिधानकुशला । किं ब्रवीषि । ”

‘ इयं हि वरदराजदेवालयनिलयिनस्त्रिदण्डिकस्य मनोपहर्त्रीति¹⁵ । ’

1. C : °हारिण्यस्तस्तरुण्यः.

2. M₃ : °प्रकारेण.

3. M₃ : विगृह्यते;

C : विमर्ह्यते.

4. M₂ : °ऊरीकरोति; M₃ : अङ्गीकुरुते.

5. C : सत्यपश्चाद्.

6. O, C : °विधान°.

7. M₃ : पश्चादुपत्या°.

8. M₂ : दृशाच्छा-

दयन्ती.

9. M₂ : तेनोन्मृष्ट°.

10. C : नाकूतम्.

11. M₂ : सखे

उतोदरद्रव्यम्.

12. M₃ : किं ब्रवीषि । इयं हि.

13. M₃ : शय्याभ्यां.

14. M₁ : °त्रिदण्डिनोमनोपहर्त्री ।; M₃ : °त्रिदण्डिनोमनोपहर्तीति ।

15. M₂ : °तीति

lacuna स्थितस्य कथने.

their lips with angry "hums," press their knees against the ground, bend forward, rise up to jump and rush at each other, and pierce one another in the vulnerable parts of their bodies. 167

Alas ! As prostitutes young women take away the life and possessions of everybody. Enough of their deceit. Let's move ahead. (Looking ahead, with excitement)

Even lower animals are praised for acts which are in accordance with their words; even a very learned person is blamed for conduct which is at variance with what he says. 168

(Giving ear) Friend, Vasantakalikā is calling you. Go, go. I shall also go then.

(Looking aside) Is this Kalāśekhara playing a game of dice with Śṛṅgāramañjarī ? (Looking at his back) How wonderful is the skill of that girl in closing his eyes. This girl indeed,

With her waist slightly bent, approaches her lover from behind with soft steps, and, making her friend silent with the mere expression of her face, with her trembling hand covers the eyes of her beloved, and when he touches her breasts she thrills with horripilation and looks meaningfully at him. 169

(Approaching) Friend, what stake have you established for this dice game ? What are you saying ? "

' When either of us wins or loses, we have agreed that one should kiss the other or sleep under the other. ' ¹

" Your honour is very clever at gambling. Friend, who is that woman, so clever in covering your eyes ? What are you saying ? "

' She even managed to captivate the mind of a *tridaṇḍi* ascetic² who lives in the temple of Lord Varadarāja. ' ³

1. This refers to different erotic postures.

2. *tridaṇḍi* ascetics, so called because they carry three long staves tied together, are often made fun of in Sanskrit literature for they waver in their practice and even revert to lay life.

3. Viṣṇu Varadarāja's main temple is in Kāñcī.

“ तत्कथमिव । किं ब्रवीषि । ”

‘ नाहं ब्रवीमि तस्याः कोपो भविष्यतीति । ’

“ स्थितस्य कथने कः कोपः । कथय तावत् । तामवलोक्य हसन् किं वदसि । ”

‘ कदाचिद्वैष्णवधि^१ष्ये दिष्ट्यादिष्टपितृभोजनपरितुष्टमनसा घनसार-
सारङ्गमदप्रसूनपूगीफलनागवल्लीदलानि दक्षिणाद्रविणे^२ संपाद्य प्रद्युम्न-
मथितमनाः केनाप्यनवगत^३दर्शनं दशार्धरात्र^४समये स्वयमस्याश्चत्वरं सत्वर-
मुपसृत्य यज्ञसूत्रमुत्पाट्य कौपीने निगूह्य कृष्णाजिनमपि सारमेय^५स्य
पुरतो निक्षिप्य^६ कमण्डलु^७मपि प्राकाराद्बहिरुत्क्षिप्य^८ दण्डमपि महिषीपालकस्य
निद्रालोराभीरवाल^९कस्य शयने विन्यस्य निखिलधवलमृत्तिकातिलकानि
लालजलेना^{१०}वमृज्य ब्रज्या^{११}संपादितवसनाभरणधारणपरिहृतभिक्षुवेषे तस्मिन्नि-
दण्डिनि केलीगेहमवगाहमाने तदैव कश्चन राजपुरुषः समागत्य श्रुत्यमुखे-
नैनामनुनीतवान् । तदनन्तरमसौ कनकमञ्जरी तदाज्ञामवज्ञातुमशक्ता
तद्वचनमङ्गीचकार । अथ पुराधिकारिणो गिरमाकर्ण्य मुहुरपि मुखविवरं
विवृण्वानं यतिवरेण्यमरण्यमृगमिव गृहभित्तिकायामार्धाय ललाटनासापुट-
कर्णकपोलादिसकलावयवेषु विशदमूर्ध्व^{१२}पुण्ड्राणि तूर्णमाकीर्णयित्वा स्फुटित-
वराटिकादामा^{१३}नि कन्धरायां धारयित्वा सम्यक् च परिवर्त्तापिते शिरसि गोमये-
नालवालमारचय्य तत्र सतैलदीपज्वालं दीपभाजनं निधाय सालभञ्जिकेव

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1. M₃ : °कथने को दोषः । कथय. 2. M₂, M₃ : °वैष्णवधिष्ययादिष्टापितृ°.
3. M₃ : द्रव्येण. 4. C : प्रद्युम्नेनन्ममथितमनाः. 5. M₁, M₂, O : °प्यवगत°.
6. M₃ : दशार्धसमये. 7. M₁ : स्वययम्. 8. M₃ : °श्चत्वरमुपसृत्य. 9. C : कापिने. 10. Ms : सारमयस्य. 11. M₈ : निधाय.
12. M₂ : कमण्डलम्°. 13. C : °रुत्क्षिप्य; M₃ : रुक्षिप्य. 14. M₁, M₂ : बालस्य; M₃ : पालस्य. 15. M₃ : °जलेनामृज्य प्रज्ञासंपादित°.
16. M₂ : ब्रज्यता°. 17. M₁ : °नूनीतवान्; M₃ : °पनीतवान्. 18. M₃ : विवृण्वानंमवलोक्यारण्यमृगमिव; M₂ : °वरेण्यमृगमिव. 19. M₃ : °माध्य. 20. M₃ : विशदमूर्ध्व°. 21. M₃ : °कलयित्वा. 22. L, M₁, M₂, M₃ : स्फटिक°. 23. M₂ : °धामकन्धरायां. 24. M₂ : परिवारिते. 25. Missing in M₃.

"How did that happen? What are you saying?"

"I shall not say anything, she might get angry."

"Why should she get angry if you talk about something which has actually happened? So, tell me. What are you saying, looking at her with a smile?"

'Once upon a time that ascetic with the triple staff was inwardly pleased because of a [sumptuous]¹ dinner luckily offered to him on the occasion of a *śrāddha* ceremony in the house of some *vaiṣṇava*, [where] he had obtained, in addition to a gift [of money], betel leaves with camphor, musk, and *areca* nuts; with his heart moved by Pradyumna (Love), he swiftly entered her courtyard at midnight on the new moon day, unseen by anyone; he took off his sacred thread and concealed it under his loin cloth, then threw his deer skin in front of a dog, threw his water pot over the wall of the house, deposited his staff on the bed of a sleeping boy who tended buffaloes, wiped off with the saliva from his mouth all the marks made with clay² on his body, took off his ascetic clothes, put on the robes and ornaments he had obtained in the course of his wanderings, and entered the pleasure chamber.

Just then a certain royal officer arrived there and began to solicit her favours through the servant; then this Kanakamañjarī, unable to disregard his command, accepted his request. Then, on hearing the words of the royal officer, the worthy ascetic opened the cavity of his mouth again and again; then she put him in a niche in the wall, [scared] like a forest deer, and quickly scattered on all his limbs, that is on his cheeks, ears, nose, and forehead, vertical sectarian marks of white clay; she made him wear garlands of broken cowries around his neck, had his hair completely shaven, put on it a circular trough made of cow dung, and placed on top a lamp the flame of which was fed with oil. She told him to remain motionless like a statue, then called [the

1. Ascetics should not accept invitations to banquets, but for the family of the sacrificer it is very auspicious to offer them food.

2. Sectarial marks of clay, also called *gopīcandana*, are peculiar to the *vaiṣṇava*; the *śaiva* uses ash.

निश्चलं तिष्ठेयमभिधाय तमाहूय तेन सह तिष्ठति स्म खट्वायाम् । तत्रान्तरे स पुरुषस्तदद्भुताकारनिरीक्षणविक्षुभिताशयः कोऽयमित्यवादीत् ।

“ एषा द्वीपात्तरादानीता दीपधारिणी पुत्तलिकेति ” कनकमञ्जरी तं प्रत्याचक्षे । स च पुनः सशिरःकम्पमुदाजहार । “ यद्यसौ प्रतिमा दारुमयी तर्हि नासाग्रनिर्घ्न्यन्दमानकथिततैलधारालेहनाय मुहुरप्यनिवार्यसीत्कार-प्रकटितदन्तवराटकूटं रसनामेवं कथं प्रसारीकुरुते । तदसौ दारुमयी प्रतिमा न भवतीति । ” ततश्च द्विजोऽपि स्वस्वरूपविनिर्णयभिया सत्वरमुत्थाय सदीपशिखो यतिशिखामणिवीथावाधावन्मया दृष्टः । ततः पिशाचशङ्कया मयि गृहीतखङ्गे द्रुतमागत्य “ कृत्यमिदं कापि न वक्तव्यमिति ” मामनुनीय लज्जया क्वचित् प्रवृत्तसति स्म । इति । ’

“ साधु यतिवरेण्य साधु पुनः । किं गृहे गृहे संन्यासः । तवैव खल्वसाधारणो यतिमार्गः (पुरोऽवलोक्य) । (सशिरःकम्पम्)

पश्चादूरमुपेत्य रोषपरुषोन्मेषौ च मेषौ मुहु-

र्घोराघट्टननिष्ठुरारवशिरःस्फारस्फुलिङ्गावृतौ ।

लोलङ्कुरिविषा¹णलोहशकलकूरोरुनादोद्धुरा-

वन्योन्यं पथि युध्यतः परभिदा²प्रक्रान्तवक्रोद्यमौ ॥ १७० ॥

[शार्दूलविक्रीडित]

(आकाशे कर्णं दत्त्वा) किं ब्रूथ । ”

‘ अहो न दृष्टचरी न श्रुतचरी च पौरुषसरणिरनयोरिति । ’

“ किमाश्चर्यमेतत् ।

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1. Missing in M₂. 2. C : खट्वायाम्. 3. M₃ : °खिगादित्.
4. C : द्वीपात्तदाद्. 5. M₃ : पुत्तकेति. 6. M₁ : निष्पन्दमान°. 7.
C : °तैत्. 8. M₃ : °वलेपनाय. 9. C : °रमत्थाय. 10. M₃ : मया
च दृष्टः. 11. M₁ : न न. 12. M₃ : प्र° lacuna स. 13. M₃ : पुरः.
14. L : °वृथा. 15. M₃ : °विषाणकेशकलकूरो. 16. M₃ : परभिदामक्रन्त°;
M₁ : °प्रक्रान्त°.

other] man and lay with him on the bed. Just then that man (the officer) with his mind troubled at the uncanny sight of the ascetic asked : " Who is he ? " Kanakamañjarī answered him : " It is a statue, a lamp stand, that has been brought from an island (also, a distant country). " That man said again, shaking his head : " If this is a wooden statue, then how is it that it keeps sticking out its tongue thus, and licks off the stream of boiling oil that is trickling down from the tip of its nose, while giving out irrepressible hissing sounds [of pain] and exposing the tips of its cowry-like teeth ? Therefore this cannot be a wooden statue. " ¹

Then that twice born, preeminent among ascetics, fearing that his real nature might be discovered, rose up quickly and began to run along the street, with the burning lamp [on his head], and then I saw him. Then, suspecting that he might be a goblin, I brandished my sword and he quickly approached and supplicated me : " Please don't reveal this story anywhere ! " and then he ran away somewhere for shame. '

" Bravo, o great and excellent ascetic, bravo. Can [such] renunciation be found in every house ? The course of your renunciation is indeed very strange.

(Looking forward, shaking his head)

Here are two rams who draw back a long way from each other and then fight against each other in the street ; they are making a violent show of their anger as they cover themselves with great sparks of fire issuing from their heads which are producing harsh sounds because of their constant and terrific dashing against one another ; they're unrestrained and make harsh and loud sounds with the metal points²

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1. This episode recalls the one of the gambler Sañivāhaka who pretends to be a statue in the *Mṛcchakaṭikā* (Śūdraka, *Mṛcchakaṭikā*, with the commentaries of Lalladīkṣita and Pṛthvīdhara, ed. by N. B. GODABOLE, Bombay 1896, Act II).
 2. Even today it is not rare to see rams and bullocks with metal points on their horns.

निश्चलं तिष्ठेयमभिधाय तमाहूय तेन सह तिष्ठति स्म खट्वायाम् । तत्रान्तरे स पुरुषस्तदद्भुताकारनिरीक्षणविक्षुभिताशयः कोऽयमिति वादीत् ।

“ एषा द्वीपात्तरादानीता दीपधारिणी पुत्तलिकेति ” कनकमञ्जरी तं प्रत्याचक्षे । स च पुनः सशिरःकम्पमुदाजहार । “ यद्यसौ प्रतिमा दारुमयी तर्हि नासाग्रनिर्व्यन्दमानकथिततैलधारवलेहनाय मुहुरप्यनिवार्यसीत्कार-
प्रकटितदन्तवराटकूटं रसनामेवं कथं प्रसारीकुरुते । तदसौ दारुमयी प्रतिमा न भवतीति । ” ततश्च द्विजोऽपि स्वस्वरूपविनिर्णयभिया सत्वरमुत्थाय सदीपशिखो यतिशिखामणिवीथावाधावन्मया दृष्टः । ततः पिशाचशङ्कया मयि गृहीतखङ्गे द्रुतमागत्य “ कृत्यमिदं कापि न वक्तव्यमिति ” मामनुनीय लज्जया क्वचित् प्रवसति स्म । इति । ”

“ साधु यतिवरेण्य साधु पुनः । किं गृहे गृहे संन्यासः । तवैव खल्वसाधारणो यतिमार्गः (पुरोऽवलोक्य) । (सशिरःकम्पम्)

पश्चाद्दूरमुपेत्य रोषपरुषोन्मेषौ च मेषौ मुहु-

र्घोराघट्टननिष्ठुरारवशिरःस्फारस्फुलिङ्गावृतौ ।

लोलझूरिविषाणलोहशकलकूरोरुनादोदुरा-

वन्योन्यं पथि युध्यतः परभिदाप्रक्रान्तवक्रोद्यमौ ॥ १७० ॥

[शार्दूलविक्रीडित]

(आकाशे कर्णं दत्त्वा) किं ब्रूथ । ”

‘ अहो न दृष्टचरी न श्रुतचरी च पौरुषसरणिरनयोरिति । ’

“ किमाश्चर्यमेतत् ।

1. Missing in M₂. 2. C : खट्वायाम्. 3. M₃ : °लिंगादित्.
4. C : द्वीपात्तदाद्. 5. M₃ : पुत्तकेति. 6. M₁ : निष्पन्दमान°. 7.
C : °तैस°. 8. M₃ : °वलेपनाय. 9. C : °रमत्थाय. 10. M₃ : मया
च दृष्टः. 11. M₁ : न न. 12. M₃ : प्र° lacuna स. 13. M₃ : पुरः.
14. L : °वृथा. 15. M₃ : °विवाणकेशकलकूरो. 16. M₃ : परभिदामक्रन्त°;
M₁ : °प्रक्रान्त°.

other] man and lay with him on the bed. Just then that man (the officer) with his mind troubled at the uncanny sight of the ascetic asked: "Who is he?" Kanakamañjarī answered him: "It is a statue, a lamp stand, that has been brought from an island (also, a distant country)." That man said again, shaking his head: "If this is a wooden statue, then how is it that it keeps sticking out its tongue thus, and licks off the stream of boiling oil that is trickling down from the tip of its nose, while giving out irrepressible hissing sounds [of pain] and exposing the tips of its cowry-like teeth? Therefore this cannot be a wooden statue."¹

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(Looking forward, shaking his head)

Here are two rams who draw back a long way from each other and then fight against each other in the street; they are making a violent show of their anger as they cover themselves with great sparks of fire issuing from their heads which are producing harsh sounds because of their constant and terrific dashing against one another; they're unrestrained and make harsh and loud sounds with the metal points²

-
1. This episode recalls the one of the gambler Sañvāhaka who pretends to be a statue in the *Myechakaṭikā* (Śūdraka, *Myechakaṭikā*, with the commentaries of Lalladīkṣita and Pṛthvīdhara, ed. by N. B. GodABOLE, Bombay 1896, Act II).
 2. Even today it is not rare to see rams and bullocks with metal points on their horns.

व्यस्तर्पुस्त्वोऽपि शोपेन पुरुहूतः पुराऽजनि ।

येनैतद्वंशसम्भूतान्मेषादपि सपौरुषः ॥ १७१ ॥

[अनुष्टुम्]

(पार्श्वमालोक्य सहर्षम्)

लघुलयकमनीयकम्पमाना

मलयलता मरुता विलोलमाना ।

कनककलशकौ करेण धृत्वा

विमलतराम्बु ददाति विप्रनारी ॥ १७२ ॥

[पुष्पिताग्रा]

अत्रोपसृत्य निपीय पानीयं किञ्चिद्विश्रम्य गच्छामि । (प्रविश्य प्रपानिःश्वस्य) । अयि भृङ्गारद्वयेनापि पानीयमानीयतामतिवृष्णा जायते । समन्दस्मितं किं ब्रवीषि । ”

‘ तादृक्वृष्णापरिपूर्तये कात्र वर्तत इति । ’

“ किमुच्यते

अपनीय तदंशुकं गृहीत्वा कुचभृङ्गारयुगं कुरङ्गनेत्रे ।

अधरस्य रसोऽपि चुम्बितश्चेद्रसिके कस्य विनीयते न वृष्णा ॥ १७३ ॥

[औपच्छन्दसिक]

ससंभ्रमकातरनेत्रं किमालपसि । ”

‘ साधु यः कश्चन श्रोष्यति चेदागमिष्यति हानिः, स्वरूपमुपजल्पेति । ’

“ भवतु कनकभृङ्गारद्वयस्यास्य कियान्विक्रयः । विहस्य किं ब्रवीषि । ”

‘ आः त्वमिदं किं क्रीणिष्यसीति । ’

-
1. C : श्वेन. 2. M₁ : °मवलोक्य. 3. M₁, O : कायमाने. 4. L, M₁, M₂, M₃ : दधाति. 5. L, M₃, O, C : भृङ्गारद्वयेनापि. 6. L, M₁, M₃, O, C : °भृङ्गार°. 7. M₃ : नेत्रे lacuna पि lacuna °तश्चेद्रसिके. 8. M₃ : सास्यः । कश्चन. 9. L, M₁, M₃ : °भृङ्गार°. 10. M₃ : विक्रेष्यसीति.

of their mighty and crushing horns; they practice vicious tactics desiring to smash the opponent. 170

(Listening in the air) What are you saying ? ”

‘ O how wonderful is the valour of these two rams, which has not been seen or heard elsewhere.’

“ What is surprising there ?

Formerly even the valiant Indra, when his virility had been destroyed by a curse,¹ recovered it from a goat that sprang from the race of these two rams. 171

(Looking aside, with joy)

Here is a brahmin woman who offers very pure water; holding in her hands two small pitchers of gold she moves slowly in a charming manner, like a sandal creeper that dances in response to the gentle breeze. 172

I shall go there, drink the water, and after resting a while go away. (Entering the water stand, sighing) O lady, please give me water with both pitchers as I am suffering from extreme thirst (also desire). What are you saying with your sweet smile ? ”

‘ Who is there to satisfy such thirst (also, desire) ? ’

“ What are you saying ?

By removing your garment and catching hold of the two pitchers of your breasts, O you whose eyes are like those of the deer, even if he only tastes the nectar of your lower lip, whose thirst could not be removed, O you who are so sweet ? 173

What are you saying, with perplexed and timid eyes ? ”

‘ Good ! If somebody hears what you’re saying there will be trouble. Speak in a suggestive manner² (also, in a low tone).’

1. See *Ramāyaṇa*, Bālakāṇḍa, Adhyāya 4. v. 6. Critical Edition, Oriental Institute of Baroda, 1969.

2. For the use of *svalpam*, little, with the meaning of *sasucam*, suggestive, see the verse starting with *dṛṣṭya keśava goparāgaḥṭayā*.. and Abhinava’s commentary in the *Dhuvanyāloka* (*Op. cit.*, chapter II, p. 240).

“ आः किमस्य ऋथः कार्यस्तव दयारसोऽस्ति यदि स्वयमेवागमिष्यति ।
किं ब्रवीषि । ”

‘ अस्तु, नायमवसरः संभाषितुं, सर्वे पश्यन्ति, गम्यतामिति । ’

“ अस्त्विदमाकर्णय ।

कान्ते कथं कथं वा गच्छसि पानीयशालिकामेका ।

अङ्गमनङ्गं नितरामङ्कुरयति पङ्कजाक्षि वय्योऽपि तव ॥ १७४ ॥

[आर्या]

यस्य कस्यापि मोहं मा भज । (पुरोऽवलोक्य सपरिहासम्)

लालायमानवीटी कण्डूजालेन कलितकटिकोटी ।

चेटी पुराणशाटी वीथीमुपयाति विगतपरिपाटी ॥ १७५ ॥

[आर्या]

(तस्याश्चरमतोऽवलोक्य) अयमेव भवेदस्याः प्रियः ।

नखरविलोडितकर्णः सक्थ्यन्तरलम्बिजीर्णकौपीनः ।

मस्तकवेष्टितवासोवलयितमध्यः समायाति ॥ १७६ ॥

[आर्या]

(दासीमवलोक्य) किमेषा दातव्यशुल्काहरणाय निजविटमग्रे निरुध्य
मध्येमार्गं पादौ तिर्यक्प्रसार्य किमरे मदीयपुत्र कुत्र गच्छसि, प्रयच्छ
प्रदेयं, निर्गच्छ, न चेच्चरणान्तराले मुञ्चामीति निर्भर्त्सयति । अत्यन्तहेयः
खलु दासीसङ्गमः । वयस्याः किं वदन्ति । ”

‘ इदमेव पश्यसि । व्रणमस्याः न पश्यसीति । ’

1. Missing in M₃. 2. M₃ : कथय° lacuna समागच्छसि पनीय°. 3. C :
कयोपि. 4. M₃ : यस्य यस्यापि मोहं. 5. M₃ : °विलुटित° lacuna स°
lacuna °तरलं विनीर्ण°. 6. M₃ : °मध्यमः. 7. M₁ : दासीममवलोक्य.
8. M₃ : °शुल्कावरणायमिह विटम्. 9. M₃ : प्रसा° lacuna °त्र lacuna
गच्छसि. 10. C : पश्यति. 11. M₃ : प्राणमस्या.

"All right. What is the price of those two golden pitchers? What are you saying with a laugh?"

'O, are you really going to buy these pitchers?'

"Why should they be purchased? This pair of pitchers will come to me of its own accord, if you take pity on me. What are you saying?"

'Let it be as you say; this is not the proper place to speak about this; everybody looks at us; you must leave.'

"All right, but listen to this:

O dear one, tell me how you can possibly go alone to the water stand, O you who have lotus-like eyes and whose body and passion are aroused by your [young] age? 174

Don't yield to the temptation of just anyone!

(Looking ahead, jokingly)

Here a female servant in an old petticoat, with saliva dripping from a roll of betel leaves and the tip of her buttocks itching from a skin disease, enters the road having cast away all decency. 175

(Looking behind her) This one must be her lover:

He advances with his ears churned by her nails, with a tattered loin cloth hanging between his thighs, and with a cloth otherwise used as a turban wrapped around his waist. 176

(Looking at the female servant) Why is she scolding him? Stopping her lover in front of her in order to get the money he owes her, she spreads apart her legs in the middle of the street and says: 'Hey, my son,¹ where are you going? Give me the money you owe me, [then] you can go, otherwise I won't let you go from the space in between my legs.'

1. *madīyaputra*, my son, is a strange way to call one's lover, but could suggest that the prostitute is much older than her customer.

(सजुगुप्सम्)

“ छैनं¹ हेयं ततश्चेटी भृशं तत्र व्रणं यदि ।

उपरि क्रिमिविद्धस्य शुनो विष्टा निपातिता ॥ १७७ ॥

[अनुष्टुभ्]

(पुरोऽवलोक्य) अहो पराक्रमः ।

तुण्डेनाक्रम्य तुण्डं करवलितकरानूर्ध्वमुद्यम्य सम्य-

ग्दन्तैः कुन्ताग्रतिग्मैर्वलयवलयितैर्भिन्नगण्डप्रकाण्डाः ।

गर्जत्पर्जन्यधीरध्वनिदलितनभोमण्डलाश्चण्डनागा

बद्धस्पर्धा विपक्षे विदधति विविधं युद्धमुद्धूततोत्राः ॥ १७८ ॥

[स्रग्धरा]

(इतस्ततोऽवलोक्य ससंभ्रमम्) अयं हि ।

दर्पेणोद्धूततोत्रो विदलितनिगलः फट्काक्रान्तवक्त्रः

सद्योनिर्यन्मदाम्भैः स्नपितकटतटीपाटितोदग्रसौधः ।

शश्वन्निःश्वासवेगस्फुरितवमथुभिर्भूषितास्यः प्रशस्तो

हस्ती मोहं विधत्ते सुघनघणघणोच्चण्डघण्टाप्रणादः ॥ १७९ ॥

[स्रग्धरा]

किञ्च

पथिकनिवहमग्रे वीक्ष्य वेगेन धावन्

पथि बत परिवृत्य प्राणिषु प्राप्तरोषः ।

1. M₁ : छैनहेया ; M₃ : सैवहेया° lacuna च व्रणम्°. 2. M₃ : शुना. 3. M₃ : °प्रकाशाः. 4. M₃ : गर्जति. 5. M₃ : विद्धति. 6. M₃ has an extra verse : धिक्तस्य मन्दमनसः कुकवेः कवित्वं

कान्तामुखं शशिमुखञ्च समं करोति ।

भूक्षेपविभ्रमकटाक्षान(? नि)रीक्षणानि

कोपप्रसाद° lacuna शाङ्गे ॥

7. M₃ : विलोक्य. 8. L : विगलत ; M₁ : विगलित. 9. L, M, O : °मदान्धः ; C : °मदान्दः.

Association with a female servant should be absolutely avoided. What are my friends saying ? ”

‘ You think only about this and not about her disease.’

(With disgust)

“ Women as a class ought to be shunned, even more so, servant women, and still more so, if anyone [of them] is afflicted by a [skin] disease, just like food already full of worms, on which dog faeces have fallen.¹ 177

(Looking ahead) O, what heroism !

They attack the heads of the opposing elephants with their own heads while raising their trunks and entwining them around the trunks of their rivals, pierce deeply one another’s mighty temples with tusks as sharp as spears and capped with metal points, shatter the vault of the sky with their trumpeting as loud as thundering clouds, and full of animosity against their opponents, fight in various ways throwing off their hooks. 178

(Looking all around in bewilderment) And that one,

Throwing off his hook in his arrogance, breaking his iron chain, smashing at once a tall mansion with the sides of his temples bathed in oozing rut, his face covered with red spots and decorated with water drops spat out in the fury of his continuous exhalations, this excellent auspicious² elephant produces a loud noise with his bells, terrible because of their very massive ringing sound, and paralyzes the terrified people. 179

1. Instance of *jugupsāśīla*, stylistic fault that displays disgust. The series of increasingly impure people (woman-woman servant-woman servant afflicted by a skin disease) is paralleled by the series of increasingly impure things (rotten food-rotten food soiled by the faeces of a dog, the most impure animal).

2. This is an instance of *virodha*, contrast, as this elephant, the most auspicious animal, is portrayed here as the most dangerous one.

मुहुरपि निजपार्श्वे वीक्षमाणो मनुष्यान्

अभिसरति समुद्यत्पुष्करो गन्धहस्ती ॥ १८० ॥

[मालिनी]

(वीध्यन्तरं गत्वा) । (पुरोऽवलोक्य) । (कस्याश्चित्कामिन्याः
करतलमवलम्ब्य)

काञ्चनाङ्गि कमनीयकलापौ

कञ्चुलीकवचितौ लिङ्गचौ ते ।

पाणिना ननु वहामि मुहूर्तं

वेहि^३ मेऽधरमणिं तव दास्ये ॥ १८१ ॥

[स्वागता]

किं ब्रवीषि । ”

‘ किमनया धूर्तवार्तया । न जानासि किमितिप्रदात्रा चित्रवीर्येण कलत्री-
कृतास्मीति । ’

“ अहह मन्त्रसारिण्याः पुरतो गुह्यनिगूहनमिव न जानामि किमस्य
वदान्यतां, तव चाहरणचातुर्यं, त्वदीयपातिव्रत्यपरिपालनं च । सोऽपि
सहस्रशोऽपि मम हस्तचपेटपाटवदुर्दुर्दर्शकपोलतलः । किमित्येनं
प्रशंसितुमागतासि । मदग्रतो गच्छ गच्छ । सरोषं किं ब्रूषे । ”

‘ तत्किमाहूय समागच्छसि । मा वदाधिकवाक्यानि । स तु मदुपपतिः
श्रोष्यति चेदन्तानेवोत्पादयिष्यति । गच्छ गच्छेति । ’

“ आः किं न जानामि तदीयपराक्रमम् । भवत्यां पश्यन्त्यामेव पर्यङ्क-
पादे निबध्य गतस्य मे तत्सकाशात्का वा भीतिः । गच्छ गच्छ ।

(पदान्तरं गत्वा पुरोऽवलोक्य) । (सविस्मयम्) अयं हि ।

-
1. M₃ : मुहुरनिज^०. 2. M₃ : मूर्तै. 3. M₃, O, C : देहि. 4.
L, M₁ : तव दास्यं. 5. M₃ : किमिति प्रदात्राचित्रवीरेण. 6. O, C :
मागतासीति. 7. M₁ : तत्किमिहाहूय. 8. M₁ : तवदुपपतिः; M₃ :
त्वदुपपतिः.

This elephant in rut¹ runs along with great speed eyeing a group of travellers on the way just in front of him, then suddenly turns around in the street, filled with anger against some animal, and then, look, he looks sideways again and advances towards the men with the tip of his trunk lifted up. 180

(Having entered another lane, looking ahead and grasping the hand of a beautiful woman)

O lady with a golden body, may I support for a while in my hand your two bread fruits covered by a bodice and decked with a lovely necklace? Give them to me and I'll give you my best kiss. 181

What are you saying?"

'Enough of these roguish words. Don't you know? I have been taken as a temporary² wife by Citravīrya (great hero) who gives me a lot of money.'

"Just as it would be impossible to keep a secret from a divine, do you think that I don't know the generosity of that man and at the same time your skill in attracting people and your faithful observance of conjugal fidelity? Moreover, the surface of his cheeks has been made similar to that of a drum as a consequence of my skill in slapping him with my hands a thousand times. So why have you come here to praise him?³ Go away from my sight. What are you saying in anger?"

'Then why did you call me loudly and come close to me? Don't speak too much! If my lover hears what you say, he will certainly pull out your teeth. Go away!'

1. *gandhahastī* is the technical term that denotes an elephant in rut who repels other elephants by his strong odour and is particularly fierce in battle. A popular *subhāṣita* says:

yasya gandham samāghrāya na tiṣṭhanti pratidvīpāḥ |
taṁ gandhahastināṁ prāhur nṛpater vijayāvaham ||

2. She is referring to the particular kind of temporary contract stipulated by the *kalatrapātra*, a document which imposes fidelity to the other party. Cp. v. 81.

3. The text here has a misplaced *iti* at the end of a sentence spoken by the *viṣṭa*, while it should occur at the end of the entire speech of his (pretended) interlocutor.

एकमनेकीकुरुते चेतनरहितं सचेतनीकुरुते ।

भावमभावीकुरुते चित्रमसाविन्द्रजालमर्मज्ञः ॥ १८२ ॥

[आर्या]

अहह ।

निरुणद्धि गन्धकरिणो दर्पविमुक्तान् करोति सर्पाश्च ।

पैशाचमपि [च] वशयत्यनितरसदृशी ह्यर्मानुषी शक्तिः ॥ १८३ ॥

[आर्या]

(अन्यतो गत्वा) अहो अनयोर्युद्धविदग्धता ।

देहेनाक्रम्य देहं पदवलितपदौ निःश्वसन्तौ हसन्तौ

गर्जनतौ गर्जयन्तौ स्फुटतरहतिभिर्भिन्नगण्डौ प्रचण्डौ ।

दन्तैर्दष्टाधरोष्ठौ पटुगतिघटितौ भ्रामयन्तौ भ्रमन्तौ

धृष्टौ मुष्ट्या दलन्तौ शिरसि विचरतो महराजौ महाजौ ॥ १८४ ॥

[स्रग्धरा]

(रथ्यामवतीर्य सहासम्)

विलम्बिकच्छाविरलोरुकाण्डा

शिरःप्रवीतारुणवस्त्रखण्डा ।

गुरुकृतार्च्यरतिप्रचण्डा

सा हिण्डते सम्प्रति कापि रण्डा ॥ १८५ ॥

[उपजाति]

(पुरोऽवलोक्य) पश्य पश्य ।

डिण्डीरखण्डनिकुरुम्बविडम्बितोर्ध्व-

पुण्ड्रो विनिद्रलवलोघ्रनिभान्तरीयः ।

-
1. Restored for metre's sake. 2. M₂, M₃, O : हि मनुषी.
3. M₁ : अपन्तौ, 4. M₁, M₃ : पटगति°. 5. M₁ : गुरुकृताचौर्य°.

"O, as if I did not know his valour ! What fear can I have of him, [if] even formerly, when you were there to look on, I tied him to the foot of your bed and went away ? Go off !

(Moving some steps, looking forward with astonishment) And this man indeed,

How wonderful ! He knows the secrets of jugglery and can make one thing many, inanimate things animate, and actual things non-existent. 182

He checks infuriated elephants with his magical powers, deprives snakes of their boldness, and is capable of subjugating an entire host of goblins; incomparable is [his] superhuman power ! 183

(Going elsewhere) Look at the fighting skill of these two :

These two great wrestlers are moving about in a great wrestling match¹ : each attacks the [other's] body with his own body and each encircles the [other's] feet with his own feet, as they breathe hard, laugh, roar, and make [the other] roar ; they smash each other's mighty temples with powerful punches, bite their lower lips with their teeth, and move with very quick dodging movements, as they turn around and make [each other] turn and smash the head of each other with their fists. 184

(Entering the main street, laughing)

A certain whore, who has plank-like thighs which are brought closer to each other by the slipping of her rear pleats,² has a red piece of cloth tied around her head and moves here and there showing off her deep love for her teacher.³ 185

(Looking forward) Look, look !

1. *mahājau* could also be understood as a nominative dual, and then it would translate : " like two great rams."

2. This type of sarree is worn like a *dhoti*, and the rear portion, passing in between the legs of the fat woman, separates them; when it slips off, her thighs join together.

3. This appears to be a joke against the *mādhva* widows (*vaiṣṇava* devotees from South India) who wear red clothes and believe firmly in their guru,

नीहारभासुरशिरोवसनोपवीतो

यातीह वैष्णवशिखामणिरच्छदन्तः ॥ १८६ ॥

[वसन्ततिलका]

कोऽयं वैकुण्ठादवतीर्ण इव वर्तते । किं ब्रवीषि । ”

‘ कियन्तः सन्ति बालिशः । तत्र कोऽप्यसौ परदारपरिग्रहो गृहिणी-
परित्यागी, साप्यस्य शिरसि पञ्चाङ्गुलीं प्रयुज्य निःशङ्कमभित्तश्च व्यभि-
चरतीति । ’

(विहस्य) “ किमेतत्स्वगृहे दह्यमाने प्रतिगृहलुण्ठनम् । किं ब्रवीषि । ”

‘ सोऽपि कियन्त इति निवारयति । यतः ।

सर्वासां हि पुरन्ध्रीणामेकैकः कथ्यते पतिः ।

एतत्पर्त्नीपतीनां च परिसंख्या न विद्यते ’ ॥ १८७ ॥

[अनुष्टुभ्]

“ तदस्माकमप्युपयोगाय भविष्यति । तिष्ठतु नाम । किं ब्रवीषि । ”

‘ कः संशयः । का वा भवदुपयोगाय न भविष्यतीति । ’

“ साधु पुरः साधय । अहमप्येनां पुष्पविक्रयणीमुपगम्य पुष्पाण्यादाय
समागच्छामि । (उपसृत्य) अयि पुष्पिणि कदा बभूव पुष्पोद्भेदः ।

किं वदसि । ”

‘ कदेति किं [पृच्छसि] । इदानीमेवेति । ’

“ तर्हि कथमुपगतासि विपणिम् । अस्तु । पश्चादागमिष्यामि । भवत्याः
पार्श्वतः कोऽयं पिचण्डिलः । किं ब्रवीषि । ”

‘ सोपि कश्चन पितुरपि प्रथमसम्भवः [इति] । ’

(विहस्य) “ पतिमन्तरेण कथमेनमसूतास्य माता । किं ब्रवीषि । ”

‘ अनूढापि सा नित्यविवाहे कुमारिकैव । यतः ।

1. M₁, M₃ : बालिकाः. 2. M₁ : अभितथश्च. 3. Sic all Mss.;
perhaps परगृह°? 4. M₁ : निवारयन्तीति. 5. M₁ : °पतीनां चेत्यपि°.
6. Missing in M₃. 7. M₁, M₂, O, C : भवतः.

Here comes Viṣṇu's best devotee with white teeth, a vertical sectarian mark that looks like a collection of particles of foam, a lower garment similar to a *lodhra* with expanded petals, and a turban tied around his head and an upper garment both white as fog. 186

Who is this man, who seems to have just come down from the heavenly abode of Viṣṇu ?¹ What are you saying ? ”

‘ O, how many foolish people are there ? This person is such that he has an illicit relationship with another's wife and has abandoned his own wife who now, after slapping him with her five fingers, moves about freely without any fear.’

(Laughing) “ What is this ? When his own house is burning, should one plunder another's² house ? What are you saying ? ”

‘ How many [paramours] could he ward off ? For,

It is said that for all respectable women there is only one husband for each, but as to the husbands of the wife of this man, there can't be any counting.’ 187

“ Then she could also be of service to me. Let it be. What are you saying ? ”

‘ Where is the doubt ? Which woman would not be of service to you ? ’

“ Well, go ahead. I will go to this flower seller to buy some flowers and then I'll join you.

(Approaching her) Hey, flower seller (also, menstruating woman), when did your flowers³ blossom ? What are you saying ? ”

‘ Why are you asking me when ? Just now, of course.’

1. *vaikuṇṭha* is the heaven of Viṣṇu, that according to different traditions is situated in the Northern Ocean or on the Eastern peak of Mount Meru.
2. Idiomatic expression still used in Tamil.
3. This entire passage is based on the usual punning on “ flower,” and “ menstruating woman ”; here the woman, a flower seller, is speaking of real flowers while the *viṣa* is referring to her.

बाल्ये बालरतासक्ता यौवने युवसंगता ।

वार्द्धक्ये वृद्धसंसर्गमद्यापि न विमुञ्चति ॥ १८८ ॥

[अनुष्टुम्]

तत्र महानिधुवनसम्बाधे कदायमुत्पन्नो न जानीमः [ईति] । ’

“ साधु किमयम् तादृग्वरिष्ठः । किं ब्रवीषि । ”

‘ संगीतसाहितीविद्ये विद्येते वदनाम्बुजे ।

यस्य तस्मिञ्जनाः सर्वे सादरा हि धरातले ॥ १८९ ॥

[अनुष्टुम्]

सा विद्या सुमनोह्रद्या सा सम्पत्पात्रसात्कृता ।

सा वाणी सद्गुणश्रेणी सा नारी सरसान्विता ॥ १९० ॥

[अनुष्टुम्]

द्युतेन स्तेयकृत्येन परस्त्रीसंगमेन च ।

ऋणेन च मनुष्याणां मानभङ्गः पदे पदे ॥ १९१ ॥

[अनुष्टुम्]

तदस्यास्तनुसौभाग्यमपि त्वत्समागमेन सफलीकरिष्यामीति । ’

“ साधु सम्यक्संहितामञ्जलिः । किं ब्रवीषि । ”

‘ न शोभते हि केवलशुष्कोपचारः तदस्याः परिभोगेऽतिविस्मभ-
प्रदर्शनाय शम्भुना दत्तमिदमम्बरं गृहाण । इदमधिकं ते न भवति । कुतः

-
1. O : यव्वने. 2. M₃ : महामिथुनसंवाधे. 3. इति Missing in all Mss. 4. M₃ : सावित्र्या lacuna या सा. 5. M₃ : सद्गुणश्रीणी.
6. M₃ : सम्यगेव संप्रीयताम्. 7. M₃ : हि lacuna शुष्कोपचारः.

"Then why did you come to the market? Let it be, I shall approach you later. Who is this with the big belly standing by your side? What are you saying?"

'He is the eldest son of some father.'¹

(Laughing) "How did his mother beget him without a husband? What are you saying?"

'Though unmarried, she gets wedded every day, and she's still a maid. For,

In her childhood she was addicted to making love with children, in her youth she made love to young men, and even now in her old age she doesn't give up making love with old people. 188

Therefore, in the great crowd of her love affairs, we don't know when he was born.'

"Well, and how is it that this person is such a great man? What are you saying?"

'All the people on earth have great respect for him, as in his beautiful mouth he possesses two arts, music and poetry. 189

That is real knowledge, which pleases the mind of the learned; that is real wealth, which is offered to worthy recipients; that is real speech, which is endowed with every poetical excellence; that is a real woman, who has a devoted lover. 190

By gambling, stealing, union with others' wives, and incurring debts, men lose their honour at every step.² 191

Therefore I will make fruitful the beauty of her³ body by having her make love to you.'

1. The eldest son is the most important one and should of course know his father.

2. Verses 190 and 191 illustrate the contrast between the good qualities that can be found in the son of a prostitute and the degrading activities that can be performed by men of good family.

3. The woman referred to is the wife of the *vaiṣṇava* gallant.

श्रीसमृद्धिप्रवृद्धानामाशासु च भवादृशाम् ।

प्रतिपादनमेतादृक्सतांशोरामृतार्पणम् ॥ १९२ ॥

[अनुष्टुभ]

तथाप्यादरणीयमिति ।’

“ अस्तु । पुनः किं वदसि । ”

‘ पत्रमिदं वाच्यतामिति । ’

(विहस्य) “ किमेतत् । साधु वाच्यताम् ।

[किं ब्रवीषि] ”

‘ किमिति [न] वाच्यते । श्रीमन्मधुरवाण्याः शरीरसंभूता स्वयमनङ्ग-
सेना स्वकीयकनीयसीं रसिकशेखरस्य कलत्रीकर्तुमत्र चैत्रपौर्णमास्यां कलत्र-
पत्रमर्पयति ।

प्रेयस्यै प्रतिपादितुं प्रियतमैर्योग्येषु भोग्येष्वसौ

वीटीवस्त्रविलेपनादि वितरन् यद्वस्तु सा वाञ्छति ।

एनां शीस्तु स मासमात्रमितरं मध्ये यदीक्षेत सा

वेद्याधर्ममपास्य सास्य सततं पत्नी भवत्वञ्जसा ॥ १९३ ॥

[शार्दूलविक्रीडित]

इत्थमुभयानुमत्या लिखितवता संगीतशेखरेण सह तरुणशेखरादिभिः
साक्षिभिरभिनन्दितमिति ।’

“ साधु समीचीनम् । ततः किं ब्रवीषि । ”

1. M₁ : तर्हि पत्रम्. 2. Absent in all Mss. 3. Absent in all
Mss. 4. M₁, M₂, M₃, O, C : शासतु. 5. M₃ : मध्ये च.

"Very well, please convey my greetings to her. What are you saying?"

'A mere verbal courtesy would not look quite right; therefore, at the time of making love with her, in order to make a display of your complete trust in her, take this cloth, which has been given to me by Śiva.¹ For you this might not be a great thing, since :

For men like you, who have grown up with enormous wealth everywhere, such a present would be like offering nectar to the moon. 192

Still you should accept it.'

"All right. What are you saying again?"

'Please read this document.'

(Smiling) "What is it about? Read it aloud."

'Why shouldn't I read it? "Anāgasenā herself, born from the body of the noble Madhuravāṇī,² presents this document on this full-moon day of the month of Caitra, in order to appoint her younger sister [temporary] wife of Rasikaśekhara.

As he offers betel, clothes, cosmetics, and other things fit to be enjoyed and worthy of being given by lovers to their beloveds, let him rule over her for a month; if during that period she looks [with love] at some other man, let her give up her courtesan way of life and straight away become his wife for ever. 193

This document has been written by Saṅgitaśekhara with the consent of both, and has been approved by Taruṇaśekhara and other witnesses."

-
1. An ascetic's robe, dyed orange, is probably mentioned here in jest to ridicule the devotion of the *vaiṣṇava* couple.
 2. It is interesting to note that the ancestry of courtezans is matrilinearly established.

‘मधुमासविहारेषु नवयौवनहारिणोः ।

युवयोरस्तु संयोगो रतिमन्मथयोरिव ॥ १९४ ॥

[अनुष्टुम्]

तदनया सह यथारुचि विहरतामिति ।’

(सहर्षं परिवृत्य चन्द्रलेखालिङ्गनं नाट्येनाभिनयन्)

(स्वगतम्)

“कुसुमायुधकेलिकौतुकादपि चैकान्तनखंपचौ कुचौ ।

कुरुतः स्मरतापमोहितामपि मे मूर्तिमतीव शीतलाम् ॥ १९५ ॥

[वियोगिनी]

अपि च

अपाङ्गो नायातः सुतनुसुषमासागरगत-

स्तदुद्रेकोद्घृष्टः किमुत बलिबीचीबिललितः ।

वृतः किं रोमालीविपुलतरशैवाललतया-

थवा नाभ्यावर्ते परिगतवपुर्भाति पतितः ॥ १९६ ॥

[शिखरिणी]

(प्रकाशम्)

सखि शृगालमवलोक्य समागतोऽस्मि^{१०} तत ईदृक्फलं संज्ञातम् ।
किमन्यत् । सार्यन्तने समागच्छामि ।

(अन्यतो गत्वा)

शोभनाङ्गि घनोत्तुङ्गस्तनालिङ्गनकाङ्क्षिणि ।

भवत्यास्तरुणापाङ्गदृष्टिर्मयि निधीर्यताम् ॥ १९७ ॥

[अनुष्टुम्]

1. M₃ : साधुमास°. 2. M₃ : ममयौवन°. 3. M₃ : °कौतुकावपि ;
O : °तनुकाद्. 4. M₁ : °सुषिमा°. 5. M₃ : °शैवालतया न वा. 6.
L, M₁, M₃ : न वा. 7. All Mss. : वतैः. 8. M₁ : किमु तव गभीरे
निपतितः; M₃ : किमधिक° lacuna °ग° lacuna °तः. 9. M₃, O : सखी. 10.
M₃ : समागतोसि. 11. M₁ : ततः. 12. M₃ : संज्ञातम्°. 13. M₃ :
सयन्तनसमये; C : साम्यन्तने. 14. M₃ : निलीयताम्.

"Very well, it is very nice. What else are you saying?"

'In the course of spring pastimes may there be amorous union between the two of you, who are both charming in your fresh youth, as between Rati and Manmatha (Love). 194

May you enjoy yourself with her as you like.'

(With joy, turning around and by gesticulation showing that he is embracing Candralekhā; talking to himself)

"Those two breasts of yours, which are certainly very warm from love play,¹ cool my body which was hot with the fever of Love (the Flower-Arrowed One). 195

Moreover,

You do not return my glance; is it because it was submerged in the Ocean of the loveliness of your charming body, or is it because it was rubbed away by the upsurging [of that Ocean], or, is it because it was tossed about by the waves of your [three] folds, or is it because it was covered by the thick line of moss of your row of hair, or rather because its [form] was encircled by the whirlpool of your navel? 196

(Aloud) My friend, I came here today after seeing a jackal,² and that's why I've reaped this fruit. What else? I will come this evening.

(Going elsewhere)

O woman with a beautiful body, who are desirous of embracing me with your firm and lofty breasts, may the glance shot from the corner of your youthful eye be made to rest upon me. 197

1. Instance of the figure of speech called *viśama*, in which a certain cause produces an opposite effect: her warm breasts cool his body.

2. Seeing a jackal is supposed to bring good luck.

इदानीमिदमस्तु भरतवाक्यम् ।

नन्दन्तु रसिकाः सर्वे मदनागमपारगाः ।

प्रेयसीरतिशृङ्गारविहारैकविनोदिनः ॥ १९८ ॥

[अनुष्टुम्]

किञ्च

जयतु सुजनवर्गः स्वीकृताचारमार्गः

सुखयत सुकवीन्द्रस्तोममुर्वीतलेन्द्रः ।

अवतु भुवमुपेन्द्रः संततानन्दसान्द्रो

विरचयतु महेन्द्रो वर्षधारामतन्द्रः ॥ १९९ ॥

[मालिनी]

लक्ष्मीपयोधरधराधरशृङ्गसंग-

संपूर्णसंभृतरतेः पुरुषोत्तमस्य ।

भक्तप्रियस्य निरपायकृपाविशेषै-

राचन्द्रतारकमियं कृतिरत्र जीयात् ॥ २०० ॥

[वसन्ततिलका]

इति निष्क्रान्तः ।

इति श्रीशङ्कराख्येन कविना रचितोऽधुना ।

शारदातिलकं नाम भाणः पारमजीगमत् ॥ २०१ ॥

[अनुष्टुम्]

सुधियः कृतिमालोक्य सारासारौ विचार्य च ।

नन्दन्तु वा विनिन्दन्तु कवयो हि निरङ्कुशाः ॥ २०२ ॥

[अनुष्टुम्]

सुवर्णमालिकाकारा सालंकृतिरियं कृतिः ।

विदुषां कण्ठपालीषु केलीभूषायतां भुवि ॥ २०३ ॥

[अनुष्टुम्]

Now, let there be the concluding benedictory stanza :¹
 May all *rasikas* (gallants, and also men of literary taste) who are experts in the art of love be happy, may their exclusive diversion be making love with their beloveds. 198

Moreover,

May good people who have adopted the path of righteous conduct be victorious, may the King make the community of the best poets happy, may Upendra (Viṣṇu), forever full of bliss, protect the earth, may the great Indra pour rains without weariness (also, at the proper time). 199

May this work be highly appreciated here as long as the moon and the stars continue to shine, through the uninterrupted favour of the Puruṣottama (Viṣṇu) who is fond of his devotees² and who finds complete sexual bliss in the mere touch of the peaks of the mountains that are the breasts of Lakṣmī." 200

(Then he leaves the stage)

Just now the *bhāṇa* Śāradātilāka, composed by the poet Śaṅkara, is finished. 201

[The following last two verses are probably a later addition:]

Let the learned people who have seen this work and considered its essence both good and bad praise or criticize it, the poets are unrestrained. 202

This work with its ornaments is like a chain made of gold: may it be used as an ornament for love on the necks of the learned. 203

1. Usually the *bharatavākya*, last verse of a play, is just one; here there are three such verses.

2. Or, "who is loved by his devotees."

APPENDIX I

SPELLING PECULIARITIES

The present edition is based on six Mss. of which two are in Devanagari script, two in Nandinagari, and two in Telugu-Kannarese. Some corruptions seem due to misreadings peculiar to these scripts, as the Nandinagari, for instance, frequently interchanges *sa* and *na*, and *pa* and *va*, while the same thing happens in Telugu-Kannarese with *ka* and *ca*, *ka* and *sta*, and *va*, *sa*, and *na*.

Words always occurring in the same peculiar form have been normalized in the text without being pointed out in the textual notes (a list of these peculiarities is given in the following lines), while words occurring in different forms will be found in the textual notes.

Traits common to all the manuscripts are :

- a) The absence of *avagraha*.
- b) The *anusvāra* to denote any nasal preceding a consonant or *in pausa*.
- c) The sign *-jv-* for the group *-jjv-* (ex. *ujvala-* for *ujjvala-*, *rajva-* for *rajjva-*).
- d) The sign *-ch-* for the group *-chh-* (ex. *puṣpitochūnane-traḥ* for *puṣpitocchūna-*).
- e) Constant inversion of the group *-hn-* to *-mh-* (ex. *vaṃhau* for *vahnau*).
- f) Writing of sibilant instead of *visarga* before a sibilant (ex. *rajassandoha-* for *rajaḥsandoha-*, *nissarad-* for *niḥsarad-*).
- g) Writing of single sibilant for the group *visarga* plus sibilant before another consonant (ex. *niśvāsa-* for *niḥśvāsa-*, *īnduskandati* for *induh skandati*).
- h) Doubling of *-t-* and *-d-* after *-r-* (ex. *varttate* for *vartate*, *sauhārdam* for *sauhārdam*).

Peculiarities of some Mss. :

1) O and C often confuse *-th-* and *-dh-* (ex. *madhnanti* for *mathnanti*).

2) O, C, M₁, and M₂ double *-y-* after *-r-* (ex. *paryyāya* for *paryāya*).

3) C always doubles *-y-* between vowels (ex. *mayyā* for *mayā*).

4) O always inserts *-y-* between *-j-* and a vowel (ex. *jyoṣam* for *joṣam*, *gyārā* for *jārā*).

5) L presents the same sign for *-śrī-* and *-krī-*.

Frequent or occasional peculiarities :

i) All Mss. present a single for a double consonant if another consonant follows (ex. *datvā* for *dattvā*).

ii) All Mss. occasionally confuse *-b-* and *-v-*, *-ph-* and *-bh-* (ex. *bāla* – for *vāla*-, *phāle* for *bhāle*).

iii) In all Mss. *-ṛ-* often replaces *-ru-* and *-rū-* (ex. *śṛta*- for *śruta*, *bhr̥vau* for *bhruvau*). The converse also occurs. (ex. *bhrūṅga*- for *bhr̥ṅga*-).

iv) In all Mss. *-ttr-* is often found instead of *-tr-*, and there are cases where the converse occurs. (ex. *patra* – for *pattra*-, *dvitrāṇi* for *dvitrāṇi*).

v) In all Mss. *-sp-* is often found instead of *-sph-* (ex. *sputa* for *sphuta*).

(vi) All Mss. occasionally confuse all three sibilants.

(vii) C presents very often the group *-dbha-* instead of *-bḍha-* (ex. *āradbha*- for *ārabḍha*).

(viii) O often reduces *-ddh-* to *-dh-* (ex. *budhyā* for *buddhyā*).

APPENDIX II

GRAMMATICAL PECULIARITIES

Śaṅkara generally writes correct Sanskrit and manages his metrics well. There are, however, a few occurrences of peculiar verbal and nominal forms in almost all the Mss.

Verbal forms :

In a prose passage before v. 72 the form *chinomi* (fifth conjugation) is found instead of the correct *chinadmi* (seventh conjugation).

After v. 81 two Mss., O and M₂, read *lekhitam* for *likhitam*.

In v. 88 for metre's sake all Mss. read *toṣyanti* for *toṣayanti*. After v. 93 instead of the correct form *ajñāsiṣam* all Mss. present mistakes : M₁ and O : *ajāniṣam*; M₂ : *anamiṣim*; M₃ : *ajāni* (lacuna); C : *ajñāniṣam*.

After v. 93 C has *anīṣīt* for *anaīṣīt*.

In v. 104 all Mss. read *yudhyatas* for metre's sake, instead of the *ātmanepada* *yudhyete*.

In a prose passage before v. 191, O reads *grahaṇa* for the imperative form *grhāṇa*.

In v. 191, all Mss., except L., read *śāsatu* instead of *śāstu sa*.
Nominal forms :

There are occasional errors in gender which are sometimes due to preoccupation with metrical requirements.

In a prose passage after v. 96 the neuter *kalatra* is declined in the feminine instrumental form *kalatrayā*.

In v. 113 the neuter *mitra* is treated as a masculine in the nominative *mitro 'pi*.

Such confusion in grammatical gender is perhaps influenced by natural gender. This is not the case in v. 141 where the feminine *koṅkanā* is shortened to *koṅkana* for metre's sake.

APPENDIX III

LIST OF MAXIMS AND ARTHĀNTARANYĀSAS, SUBSTANTIATIONS

1) *vimale sati mauktikodare yad asāro 'pi guṇo 'dhirohati* (v. 8, second half) "If the inside of the pearl is faultless, even a worthless thread can pass through it (also, acquire merit)."

2) *loke kvāpi sukhaṁ kvacic ca na sukhaṁ citraṁ vidhānam vīdheḥ* (v. 21, second half) "Somewhere in the world there is joy, elsewhere there is misery : wondrous are the deeds of fate."

3) *durbalasya baliṣṭhena virodho hi duratyayaḥ* (v. 24, second half) "The opposition of the weak against the strongest is difficult to maintain."

4) *asati prayojane na ko 'pi pravartate* (prose after v. 32) "No one acts without a purpose."

5) *mahiṣyāṁ prasavārtāyāṁ mahiṣo madanātura* (half *anuṣṭubh* after v. 33) "When the female buffalo suffers the pangs of delivery, the male is love sick."

6) *svena kṛtaṁ svena bhoktavyam* (prose after v. 34) "What one has done himself, he must bear."

7) *strīmātrasādhāraṇī kadanigariyasaraniḥ* (prose after v. 41) "The way domestic animals live is common only to women."

8) *līlādalitagaḥkaṇṭhasya kaṇṭhīravasya kiyān mārjāra-vicāraḥ* (prose after v. 44) "How much could a lion, who can easily tear to pieces the throat of an elephant, care for a cat?"

9) *nirantarāsvāditanānākusumalatānām madhuvratānām eka-traivāṇiyatā khalu rāgānuvṛttir* (prose after v. 51) "Certainly the course of passion of the bees that continuously enjoy the flowers of various vines is not to be restrained in just one single place."

10) *sujanaḥ khalayogena svakīyān api bādhatē / samsargeṇa kuṭhārasya yathā daṇḍo mahīruhān ||* (v. 77)

"A good man, when he comes into contact with wicked people,

becomes troublesome even to his own relations. In fact a wooden handle in association with an axe blade destroys trees."

11) *dyayaṃ dyayaṃ eva* (prose before v. 84) "Two is only two" (that is to say, *talis pater, qualis filius*).

12) *vipadbhir abhibhūto yas tasyaivāpatparamparā / sakṛd apy āhate pāde yathāghātaḥ pade pade ||* (v. 85)

"He who is overcome by calamities experiences a continuous succession of evils: if his foot stumbles but once, it will be hurt at every step."

13) *yad aniṣṭaṃ yasya vacas tad iha na vaktavyam ātmanī- nena* (v. 90, first half) "One who cares to be happy should never utter any unpalatable words."

14) *gopāyito yadi peśanapāśāṇaḥ kimu kuñḥito bhaved upayamaḥ* (prose after v. 93) "If somebody hides the mortar stone, will the marriage be stopped?"

15) *mūlyasyaiva saṁśaye lābhasya muṣṭāmuṣṭiprahāraḥ* (prose after v. 93) "When the price is in doubt why fight for the profit?"

16) *yaḥ karasthaṃ parityajya ratnaṃ mṛgayate param / sa eva khalu durmedhaḥ sa evābhāgyabhāgjanaḥ ||* (v. 94)

"He who throws away the gem he already has in his hand and looks for another one is alone a most foolish and most unlucky person."

17) *hariḥ svarṇāṃśukaṃ dhatte sambhur āsīd digambaraḥ / tatyāja bhairavo vastraṃ nirṇejakabhayād bhuvi ||* (v. 102) "In this world Hari wears a cloth of gold, Sambhu is dressed in air, and the tantric devotee of Bhairava has cast away his clothes, as if in fear of the washerman."

18) *striṇāṃ api sādharmaṇaṃ bhujaṅgavaśīkaraṇam. kiṃ punaḥ puruṣāṇāṃ* (prose after v. 109) "Taming snakes is a common thing even in the case of women. How much more then in the case of men!"

19) *veśyājanasya sauhārdam uccaistvaṃ ca payomucāṃ / mahībhujāṃ ādaraṇaṃ jalabudbudasannibham ||* (v. 161)

"The affection of courtezans, the high hanging of clouds, and the favour [shown] by kings are similar to a water bubble."

- 20) *vārtānurūpaceṣṭābhis tiraścām api pūjyātā /
vaco vakrapracāreṇa sarvajño 'pi vigarhyate* || (v. 168)

"Even lower animals are praised for acts which are in accordance with their words; even a very learned person is blamed for conduct which is at variance with what he says."

- 21) *straiṇaṃ heyam tataś ceṭi bhṛśaṃ tatra vṛaṇaṃ yaḍi /
upari krimividdhasya śuno viṣṭhā nipātītā* || (v. 177)

"Women as a class ought to be shunned, even more so servant women, and still more so, if anyone [of them] is afflicted by a [skin] disease, just like food already full of worms, on which dog faeces have fallen."

- 22) *kim etat, svagrhe dahyamāne pratigṛhaluṇṭanam*) (prose before v. 187) "What is this? When his own house is burning, should one plunder another's house?"

- 23) *sā vidyā sumanohr̥dyā sā sampat pātrasātkṛtā /
sā vāṇī sadguṇasreṇī sā nārī sarasānvitā* || (v. 190)

"That is real knowledge, which pleases the mind of the learned; that is real wealth, which is offered to worthy recipients; that is real speech, which is endowed with every poetic excellence; that is a real woman, who has a devoted lover."

- 24) *dyūtena steyakṛtyena parastrīsaṃgamena ca /
ṛṇena ca manuṣyāṇāṃ mānabhaṅgaḥ pade pade* || (v.191)

"By gambling, stealing, union with others' wives, and incurring debt men lose their honour at every step."

APPENDIX IV

METRICS.

Wilson (*Op. cit.*, p. 384) noticed the great variety of metres in the *Śāradātilaka*, and took it as a sign of its comparatively recent date. In 203 verses the poet employs 21 different metres with a noticeable preference for the *anuṣṭubh*, the *śārdūlavikrīḍita*, and the *āryā*.

It is interesting to note that in reporting long episodes the author employs the same metre in a succession of verses depicting the same mood. In the story of the love between the *viṣa* and the princess for instance, the longing of Rasikaśekhara for Prajñavati is recalled in 6 adjacent verses in the *mañjubhāṣiṇī* metre (vv. 121-126), while the speech of the female friend, who tells him the sufferings of the princess, is reported in 7 adjacent verses, all in the *śārdūlavikrīḍita* metre (vv. 127-133).

Generally Śaṅkara does not force the grammar to suit his metre, but occasionally a verb is found in the *ātmanepada* rather than in the *parasmaipada* form, or is inflected according to a different conjugation than its own, or a feminine noun assumes a masculine ending. (See the section on Grammar).

The following is a list of the *Śāradātilaka*'s metre's, ordered according to their frequency :

anuṣṭubh : (55 times) 4.5.7.24.26.29.31.33.35.37.39.40.41.45.48.
53. 55.59.60.71.72.73.77.84.85.86.93.94.95.99. 102.109.110.116.119.
148.157.159.161.165.166.168. 171.177.188.189.190.191.192.194.197.
198.201.202.203.

śārdūlavikrīḍita : (45 times) 3.14.16.17.19.20.21.27.30.32.50.58.
65.67.69.78.89.92.96.111.112.113.114.115.117. 127.128.129.130.131.
132.133.136.137.138.140.153.158.159.160.163.167.170.193.

āryā : (20 times) 13.22.34.47.57.61.68.74.90.103.108.142.145.146.
172.175.176.183.184.

upajāti : (12 times) 28.44.54.66.70.79.83.97.106.152.155.185.
vasantaṭilaka : (12 times) 15.46.51.56.80.139.143.147.149.151.186.
 200.

mālinī : (8 times) 1.10.36.135.150.156.180.199.

mandākrāntā : (7 times) 2.42.81.88.105.126.162.

sragdharā : (8 times) 18.82.101.104.107.178.179.184.

mañjubhāṣiṇī : (6 times) 118.121.122.123.124.125.

upendravajrā : (5 times) 38.63.76.134.154.

prṭhivī : (4 times) 12.23.62.164.

puṣpitāgrā : (3 times) 43.75.172.

drutavilambita : (3 times) 11.120.141.

viyoginī : (3 times) 8.91.195.

svāgatā : (3 times) 6.52.181.

indravajrā : (twice) 25.144.

śikharinī : (twice) 9.196.

indravaṃśā : (once) 87.

rathoddhatā : (once) 98.

vaṃśasthā : (once) 100.

śālinī : (once) 64.

aupacchandāsika : (once) 173.

APPENDIX V

LIST OF THE ANIMALS MENTIONED IN THE SĀRADĀTILAKA

The numbers in parentheses refer to the verse or the prose passage where the name first occurs.

*Names for 'bird' and of
specific birds :*

- pārāvata*- dove (v. 14).
vihaṅga- bird (v. 18).
cakravāka- Anas Casarca
(v. 18).
dvija- bird (after v. 28).
śuka- mina (after v. 42).
kalakaṇṭha- cuckoo (v. 68).
koka- cuckoo (or, ruddy goose)
(v. 80).
kokila- cuckoo (after v. 84).
carana- cock (after v. 103).
tāmracūḍa- cock (v. 104).
khaga- bird (v. 106).
khañjana- wagtail (before
v. 120).
parabhṛta- cuckoo (v. 126).
cakora- Greek partridge
(v. 129).
pakṣin- bird (after v. 135).
kiri- f. parrot (v. 142).
Names for 'snake' :
phaṇin- (v. 16).
bhujāṅga- (after v. 28).
śeṣa- (after v. 28).
uraga- (after v. 42).

- pumṇāga*- (after v. 80).
viśakaṇṭha- (after v. 80).
sarisṛpa- (after v. 80).
ahi- (after v. 105).
sarpa- (v. 106).
cakṣuḥśravasa- (v. 107).
viśamukha- (after v. 107).
vyāla- (after v. 110).

Names for 'bee' :

- bhr̥ṅga*- (v. 3).
madhūkara- (after v. 4).
puṣpandhaya- (v. 17).
ali- (v. 18).
bhramara- (v. 25).
madhupa- (v. 26).
cañcarīka- (v. 46).
ṣaṭpada- (v. 52).
rolamba- (after v. 119).

Names for 'deer' :

- kuraṅga*- (v. 28).
sāraṅga- (v. 4).
mṛga- (v. 75).
eṇi- (v. 103).
hariṇa- (v. 123).
kṛṣṇa- black antelope
(v. 153).
jāṅghāla- (after v. 158).

*Names for 'elephant' :**hastin-* (after v. 4).*karin-* (v. 16).*pumñāga-* (v. 29).*gaja-* (after v. 45).*nāga-* (v. 88).*mataṅga-* (v. 97).*Names for 'cow' and 'buffalo' :**mahiṣa-* *mahiṣī-* m. and f.
buffalo (after v. 33).*kaḍaṅgarīya-* "to be fed with
straw" (after v. 41).*vāhāna-* bullock (after v. 93).*Names for 'cat' and of specific
cats :**śārdūla-* tiger (v. 35).*kaṇṭhīra-* lion (after v. 45).*mārjāra-* cat (after v. 45).*Names for 'peacock' and
'peahen' :**kalāpini-* f. (after v. 4).*nīlakaṇṭha-* (after v. 28).*kekin-* (v. 105).*Names for 'horse' :**turaṅgama-* (after v. 4).*saindhava-* (v. 115).*Names for 'donkey' :**gardabhi-* f. (v. 71).*khara-* (after v. 100).*Names for 'monkey' :**vānara-* (v. 98).*kiśa-* (v. 104).*valīmukha-* (after v. 106).*Names for 'dog' :**śunī-* *śuna-* f. and m. dog
(after v. 73).*śārama-* (after v. 168).*Names for 'crocodile' or
'dolphin' :**makara-* crocodile or dolphin
(after v. 45).*grāha-* crocodile (after v. 164).*Names for 'bear' :**ṛkṣa-* (before v. 33).*bhallūka-* (v. 35).*Miscellanea :**camarī-* f. yak (after v. 28).*khaḍga-* rhinoceros (v. 35).*śaśa-* rabbit (after v. 43).*vṛki-* f. wolf (v. 71).*makṣikā-* fly (v. 69).*uṣṭrava-* camel (v. 69).*meṣa-* ram (v. 170).*krimi-* worm (v. 177).*ṣṛgāla-* jackal (after v. 196).

ERRATA

Page	Line	Read	For
XXII	fn. 1	<i>Locana</i>	<i>Locanā</i>
11	13	Candrarekhā	Candralekhā
13	2	Candrarekhā	Candralekhā
21	27	as if it	as it
27	32	this. (Approaching) Friend	this. Friend
31	10	“ Ha !	Ha !
32	19	श्रन्द्रोदयेनेव	श्रन्द्रोदयेनैव
33	17	army.”	army.
33	19	yours ?	yours ?
33	fn. 1	note no. 2, p. 9	note no. 8.
34	10	‘ सखे	“ सखे
34	11	परितोषयामीति	परितोषयाभीति
38	17	“ आः	‘ आः
41	24	Sir. Don’t speak that way.’	Sir.’
44	7	‘ दाराचारेण	“ दाराचारेण
47	20	“ You	You
49	1-3	again.’ “ Thus...with me. Very well...	again. Thus... with me.” ‘ Very well...
52	1	संकोचरहितौ	संकोचरचितौ
52	8	वदसि । ”	वदसि । ’
52	fn. 1	रचितौ	रहितौ
54	13	भास्वद्वष्टो बर्हि°	भास्वद्वष्टाबर्हि°
57	6	him) And here	him)
57	13	Romāli	Romālī
62	8	वारयोषावनैषिणा(? °वनैषणः)	वारयोषावनैषिणा
62	12	दृष्टमिति । ’	दृष्टमिति ।
65	14	breast.’ (Smiling)	breast.’
66	14	कः	कः
67	12	beggar. For,	beggar.
67	fn. 1	the other two	the two
70	3	ब्रवीषि । ”	ब्रवीषि ।
70	17	‘ अहह	“ अहह
71	23	yours. What are you saying ?”	yours.”

Page	Line	Read	For
72	5	बन्धनीया	बन्धनीय
75	13	described. What are you saying ? ”	described.”
79	25	Rohiṇī.’	Rohini.
81	1	“ A woman	A woman
81	1	If a young... should begin a separate line	
82	5	अत एव	अतः एव
82	10	दुर्मेधाः	दुर्मेधः
84	fn. 2	2. M ₃	1. M ₃
86	14	add a single <i>daṇḍa</i> after कर्णेजपता	
90	15	वेगात्	वेगात्
91	19	Śṛṅgāratarāṅgiṇī	Śṛṅgāra tarāṅgiṇī
106	1	विचिन्वन्	विचिन्वाम्
108	21	श्रीचन्दनैरुक्षितम्	श्रीचन्दनैरुक्षितम्
116	3	१४२	२४२
116	13	समञ्चत् -	समञ्चत्
124	9	क्वापि	क्वापि
124	17	“ मा मा... इति ”	मा मा... इति
125	fn. 2	<i>Locana</i>	<i>Locanā</i>
130	10-13	संशयः’ ॥१६६॥ [अनुष्टुभ्] “ किमस्ति ... [इति] । पश्य	संशयः ॥१६६॥ [अनुष्टुभ्] किमस्ति ... [इति] ।’ “ पश्य
136	2	“ कोऽयमित्य ”वादीत्	कोऽयमित्यवादीत्
140	17-18	‘ किमरे... मुञ्चामीति ’	किमरे ... मुञ्चामीति
143	26	Between v. 179 and v. 180 read Moreover,	
147	8	Between v. 182 and v. 183 read Ah !	
153	14	aloud. What are you saying ?”	aloud. ”
166	15, 1st col.	Anas Casarca	cuckoo (or ruddy goose)
166	18, 1st col.	<i>carana</i>	<i>carana</i>
166	27, 1st col.	<i>kīra</i>	<i>kiri-</i> f.
166	8, 2nd col.	<i>sarīrpa</i>	<i>sarīrpa</i>
166	11, 2nd col.	<i>caṣṣuḥśravas</i>	<i>caṣṣuḥśravasa</i>
166	28, 2nd col.	<i>eṇī-</i> f.	<i>eṇī-</i>
166	30-32 2nd col.	delete	
167	13, 1st col.	<i>vāha</i>	<i>vāhāna</i>
167	8, 2nd col.	<i>sārameya</i>	<i>sārama</i>
167	23, 2nd col.	<i>uṣṭra</i>	<i>uṣṭrava</i>





